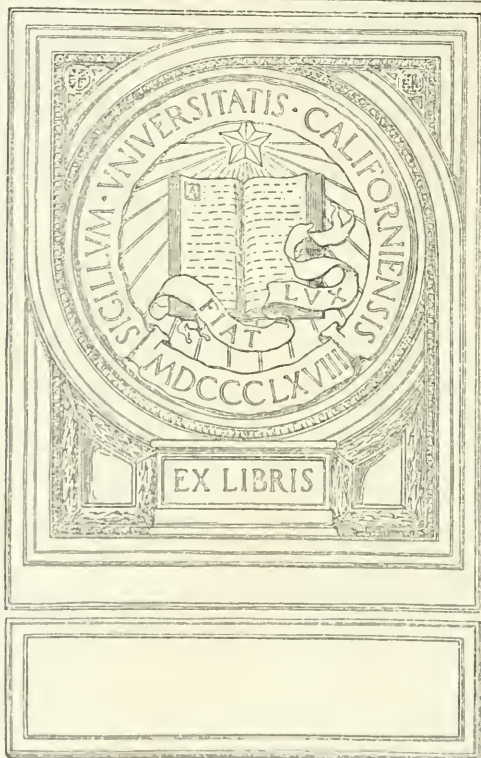






UNIVERSITY OF CALIFORNIA  
LOS ANGELES





















A MANUAL  
FOR  
*COLLECTOR AND AMATEUR*  
OF  
OLD ENGLISH PLAYS.







# A Manual

FOR THE

COLLECTOR AND AMATEUR

OF

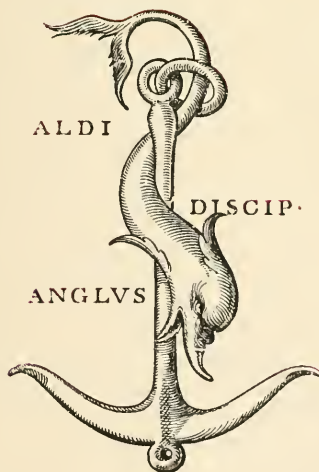
# OLD ENGLISH PLAYS.

EDITED

*FROM THE MATERIAL FORMED BY KIRKMAN, LANGBAINE,  
DOWNES, OLDYS, AND HALLIWELL-PHILLIPPS, WITH  
EXTENSIVE ADDITIONS AND CORRECTIONS*

BY

W. CAREW HAZLITT.



LONDON

PICKERING & CHATTO

66, HAYMARKET, S.W.

1892







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## P R E F A C E.

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English Dept.  
Oct 2 - 1941

WHEN I proposed to myself the superintendence of a new edition of Langbaine,\* with the additional matter published by Mr. Halliwell-Phillipps, F.R.S., F.S.A., etc., in 1860, incorporated, I had no conception that beyond the entries and notes which I had gradually drawn together between 1860 and 1890, much would remain to be done. But during the process of amalgamating these insertions, I discovered on every page of the work a proof that my predecessor had discharged his task in a manner infinitely more negligent and perfunctory than I had supposed, and it became indispensable either to relinquish the undertaking, or to submit to the onerous duty of revising the volume from beginning to end. I was too warmly interested in my self-imposed labour to throw it up, and I had to face the sole honourable alternative. No one can even cursorily examine the two impressions side by side without perceiving how entirely the text has been castigated and improved; but, of course, it will be easy for many to point out where I have failed, or might have accomplished more.

W. W. W.

The *Dictionary of Old English Plays* of 1860 marked, of course, a great advance on Langbaine, but nothing in comparison with what it might have done in more careful and conscientious hands. There is, as the case stands, scarcely any form of error and misstatement from which the publication is free. The defects of every kind are rather those of the earlier book improperly retained than any for which Mr. Halliwell-Phillipps is directly answerable. But that gentleman seldom put his whole strength into work not immediately associated with Shakespear, and we have here, no doubt, the result of casual and desultory jottings in an interleaved copy of Langbaine. The mischief is that a project of this sort, where the public demand is special and limited, however imperfect it may be, fills the room of a worthier book, and deprives those whose studies or researches are in a dramatic direction of the advantage of possessing a really useful Manual on the subject.

The weakest portion of the original work, as it has so far appeared from time to time in print, is that which deals with the earlier dramatic literature. The group of productions nearest in point of date to Lang-

\* Langbaine originally printed his book in 1687, under the title of *Momus Triumphans*; then a second time, in 1688, as *A New Catalogue of English Plays, etc.*; and thirdly, in 1691, in the form in which it was adopted as the basis and groundwork of Mr. Halliwell-Phillipps's *Dictionary*.



baine and his immediate followers is described with a fair degree of accuracy and completeness. But the remarkable feature in the edition of 1860 is that Mr. Halliwell-Phillipps should have not even attempted to improve a section of the undertaking which more directly lay within his favourite researches and sympathy, and should have permitted the grossest absurdities, corruptions, and fabrications to remain.

While the 1860 volume fails to record a very considerable number of dramatic items of signal importance, and also omits essential particulars respecting many others which are given, a large amount of space is uselessly occupied by repetitions with slight differences of the same article under two or more heads, where a cross-reference at most would be sufficient; and I may perhaps add that there is a great deal of inaccurate bibliographical detail, which is out of place in a descriptive catalogue of a literary cast, and can be obtained in a far more satisfactory shape in the present writer's *Handbook* and *Collections and Notes*, to which a *General Index* is nearly ready.

It is as true of our dramatic literature, as it is of the general body of early English printed books, that the actual volume or output was not only far larger than our antiquaries in former days imagined, but that we shall probably never succeed in replenishing with all the treasures which it once possessed the old theatre and theatrical library, although it has fallen to our lot in the course of the last fifty years or so to regain much, which was either unknown or believed to be lost, both in type and in MS.

The iniquitous holocaust of an extensive and valuable series of unique early dramatic MSS. by the cook of John Warburton, Somerset Herald, should have been ere this reduced to its probable dimensions. It was undoubtedly a grave, yet so far a happy, exaggeration on the part of the original narrator of the story; the plays, supposed to have been thus irretrievably lost, have been already in several cases recovered, and there is no question that others will occur from time to time in *Collections*.

Still, notwithstanding the periodical jetsam and salvage, which have restored to us so many relics of the past illustrative of the progress and development of the English drama, a vast store of material remains within the category of being, at all events, hitherto unrecovered; and the titles of some of these productions seem to have been preserved to us in many cases to tantalize our imagination by a vision, which they afford, of literary dainties never to be enjoyed. Our only solace is that, when some mis-sing play is accidentally brought to light, the estimate which we had formed of it from the description in a record or an old catalogue is seldom realized.

One noticeable feature in the book as now reproduced is the removal in as many instances as possible of the loose practice by which (as I have observed) the former editors admitted notices of the same play under two or three different heads. This, no doubt, arose from many of our old dramas possessing more than one title, or being known at different periods under various names; but a cross reference seems to meet the difficulty, and to facilitate the study or command of all the existing facts respecting a piece in one place.

There are certain other entries as to which I entertained some doubt.



I refer to those plays which do not appear to have been even composed or translated with a view to the stage, including the Elizabethan academical versions of the tragedies of Seneca. But we frequently remark, in turning over the pages of dramatic records, that such works, if not immediately transferred to the boards, were valuable to practical playwrights as the basis or plot of pieces better adapted for public representation.

The exceedingly dull and narrow Academic dramas were scarcely, perhaps, worth registration, unless it had been my object to render the Catalogue as perfect as possible. They certainly form a curious and not a very proud contrast to the productions which do not belong to that series.

An interesting and important branch of an inquiry into the genealogy of early dramatic work is the passage in many cases of the same play under different names through successive stages of development before it reached a printed shape. A commencement was made in the former editions of the present undertaking of an attempt to trace and note the progress of certain plays, as they received the alterations and additions of successive authors in the employment of the theatres during the reigns of Elizabeth and her immediate successors; and I have aimed at carrying what appeared to be so material a feature in the *MANUAL* as much farther as I could with the assistance of later information and discovery.

The principles of revision and adaptation of existing plays appear to have been carried out to a much greater extent than was at first supposed; and this circumstance makes a difficulty in connection with the formation of collected editions of dramatic writers, where, by the light of fresh revelation, the responsibility for the authorship is seen to be so divided and so difficult in apportionment.

The enrolment of players and other caterers for the public amusement under the name and protection of a nobleman is partly explained by the state of the law in regard to vagrants within the verge of the metropolis, which once embraced nearly all the theatres of London. All such persons, on being apprehended and convicted, were adjudged to be "grievously whipped and burnt through the gristle of the right ear with a red-hot iron an inch in compass; and this regulation and liability extended to those using subtle craft and unlawful games or plays, some of them feigning to have knowledge in physiognomy, palmistry, etc., and all fencers, bearwards, *common players in interludes*, and minstrels not belonging to any Baron of this realm, etc."

It will be perceived that there are several entries of Antic-masques performed before royalty and at the Inns of Court. These exhibitions were for a time very popular; and the idea is adopted by the compiler of the *History of Friar Bacon*, first published about 1620, where Bacon performs successively a masque of the Five Senses and an antic-masque of Apes.

It would be ungrateful and improper to overlook the obligations under which every worker in this field must be to Mr. Fleay for his laborious work on the *LONDON STAGE*, 1890. I have been personally indebted to it for several useful elucidations, more especially in regard to



the currency of the same drama under different names, and the survivorship, with a varied forefront, of pieces supposed to have perished. So far as it is becoming in me to do so, I cordially endorse all that Mr. Fleay says in condemnation of the negligence or dishonesty of many who have preceded us both in the present direction; and after the exhaustion of all probable sources of intelligence, as well as of all means of scrutiny, one is apt to be far from sanguine that one has cleared the ground from the ramified mischief perpetrated by the bungler and the forger from the Elizabethan era downward.

I could have wished, however, that Mr. Fleay had rendered his book less complex and obscure in its arrangement. He has fallen into the same error for which he blames Malone, though in a somewhat different way.

The appropriation by Mr. Fleay and Mr. A. H. Bullen of anonymous productions to known authors is, I apprehend, to be received with caution and allowance, inasmuch as the acknowledged works of those writers almost invariably bear their names either on the title page, or at the foot of the dedication, or in the *Diaries* of Henslowe, Herbert, and others.

In looking at a volume, such as that offered to the public in the present case, we have to recollect, and we must acknowledge, that, independently of its mere technical and literary interest, it recommends itself to our notice and regard as a rich source of political and social illustration, and during the whole period of time which it embraces, affords valuable side-lights upon the events and characters recorded in our annals.

There is, in truth, scarcely any phase or turn of our early history which is not touched by this Dramatic Chronicle.

A tolerably exhaustive body of information on the reduction of history, legend, and fancy to a dramatic form from the earliest infancy of our drama to the close of the seventeenth century ought to prove an acceptable companion to all lovers of such literature; and the present may be regarded as the first attempt to carry out the design with even approximate completeness. The successive labourers in the field have, of course, contributed to the result now before the public, and without their cumulative work it might have been almost impossible to achieve so much, or to approach so many degrees nearer to finality.

It may be desirable to consult for this matter, *inter alia*: Sir James Whitelocke's *Liber Famelicus*, ed. Bruce, p. 12; Arber's Introduction to Fish's *Supplication for the Beggars* (1529); and Manning's *Memoirs of Sir Benjamin Rudyard*, 1841, especially the *Notes Templarie* there inserted. In the *Antiquarian Repertory*, ed. 1807, i. 171, will be found an account of masques performed before Robert Dudley, Earl of Leicester, in the Low Countries, in 1585. In MS. Ashmole 1729, art. 82, is a letter from the Lady Arabella Stuart to Mr. Edward Talbot, stating that she had been unjustly accused of contriving a comedy and he a tragedy.—16 Feb. [no year].

A New Index of Names, Theatres, Theatrical Companies, City Gilds, and other leading matters, has been added, and will probably be found useful.



# A MANUAL OF OLD ENGLISH PLAYS.

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**Abdelazar**; or, the Moor's Revenge: Tragedy by Mrs. Aphra, or Afra, Behn. Acted at the Duke of York's Theatre, in 1671. 4to, 1677.

This play is an alteration of *Lust's Dominion, or the Lascivious Queen*, or the *Spanish Moor's Tragedy*. From it Young took the hint of his tragedy of the *Revenge*; the death of a father, and loss of a crown, being the prime motives of resentment equally in Abdelazar and Zanga. A similar reluctance appears in both at the descending to acts of villainy for the gratification of it, and both alike declare the sum of their crimes at the completion of their revenge. Geneste observes that "Mrs. Behn has made some considerable changes in the fifth act, and improved the whole play. Abdelazar is a striking character; the outlines of Zanga are evidently borrowed from it; but the two parts differ in this: Zanga has one object only in view—revenge; whereas Abdelazar is instigated not only by the desire of revenge, but also by jealousy, ambition, and love. The part of Zanga is admirably written, and uniformly supported throughout; but, after all, Abdelazar is the more spirited character of the two; we detest him, but cannot despise him, and must feel some sort of respect for his courage: he does not descend to the low arts that Zanga does. Abdelazar's avowal of his guilt in the last scene is an addition by Mrs. Behn."

**Abraham**: An early mystery, edited from the MS. in Trinity College, Dublin, by J. P. Collier, 1836.

**Abraham and Lot**: A Scriptural drama thus noticed in Henslowe's *Diary*: "received at Abrame and Lotte, the 9 of Jenewary, 1593, lij. s."

**Abraham's Sacrifice**: A tragedy of Abraham's Sacrifice, written in French by Theodore Beza, and translated into English by Arthur Golding; finished at Paul's Beauchamp, in Essex, the 11th day of August, 1575. With woodcuts. 8vo, 1577.

It is a very faithful translation from Beza.

**Absalom**: A drama by John Bale. No longer known.

**Absalom**:

A Scriptural drama alluded to in Henslowe's *Diary*, ed. Collier, p. 241—"paid for poyes and workmanshipp for to hange Absolome, xiiijd."

**Absalom**: See *David and Bathsheba*.



**Absalom** : A Latin tragedy by Thomas Watson, Bishop of Lincoln, afterwards Bishop of Winchester, a MS. at Penshurst.

It is alluded to in Ascham's *Schoolmaster*, written in 1563, ed. 1571, fol. 57, and in Meres' *Palladis Tamia*, 1598.

**Abuses** : Containing both a Comedy and a Tragedy performed July 30, 1606, before the Kings of Great Britain and Denmark by the Children of Paul's, to their Majesties' satisfaction.

This seems to have been under the management of J. Hemyngs, and to have been one of the three plays which he was employed to present at Greenwich and Hampton Court.

**The Academy** ; or, the Cambridge Dons : A comedy by Joshua Barnes. MS. in the library of Emmanuel College, Cambridge.

It appears to have been written about the year 1675 ; and from circumstances referred to it may be conjectured to have been acted somewhere in the University.

**Achademios** :

A comedy by Skelton, no copy of which is now known to exist. It is mentioned in the *Garland of Laurel*—"his commedy, Achademios callyd by name."

**Achilles** ; or, Iphigenia in Aulis : Tragedy by Abel Boyer. Acted at Drury Lane. 4to, 1700.

This is a translation from the *Iphigénie* of Racine. It was acted in December, 1699, without any success.

On the appearance of the *Victim*, by Charles Johnson, in 1714, Boyer republished this play, under the title of the *Victim, or Achilles and Iphigenia in Aulis*, 12mo, and in the preface to it says that it passed the correction and approbation of Dryden.

**Acolastus** : A translation or ecphrasis by John Palsgrave, for the use of children, of a Latin play of the same name, written by Fullonius, on the story of the Prodigal Son, and originally performed at the Hague in 1529. 4to, 1540.

The dedication to Henry VIII. is reprinted entire in Hazlitt's *Book of Prefaces*, 1874, pp. 1-12.

**Actæon and Diana** : With a Pastoral Story of the nymph Cœnone, followed by the several conceited humours of Bumpkin the huntsman, Hobbinal the shepherd, Singing Simkin, and John Swabber the seaman. 4to, no date, and 1656.

The story is taken from Ovid's *Metamorphoses*. In the edition of 1656 it is said to have been acted with great applause at the Red Bull. In this edition is the addition of Simpleton the Smith, not before extant. The piece was afterwards published in the *Wits, or Sport upon Sport*, 1672, and in Chetwood's Collection, 1750.

**Adam** :

An Anglo-Norman drama on this subject is noticed in *Notes and Queries* for April 9, 1870.

**Adam and Eve** : See *Creation of the World*.

**Adelphoi** : A Latin comedy, performed at Trinity College, Cambridge, February 27, with the *Sycophant*, and again March 2, 1612-13, on the occasion of Prince Charles and the Count Palatine visiting the University. MS. in the library of Trinity College.

The performance lasted six hours, and the Count slept during the greater portion of it. Another MS. copy is in a volume in the Huth Collection. English translations of the *Adelphoi* are included in Bernard's, Hoole's and Echard's versions of the Plays.



**Adoration of the Shepherds :**

This forms one of the Chester, Coventry, and Widkirk (or Towneley) series of miracle-plays. But see note to *Privy Purse Expenses of Elizabeth of York*, edited by Nicolas, p. 222.

**Adrasta :** Or, *The Woman's Spleen And Love's Conquest* : A tragic-comedy. Never acted. By John Jones. 4to, 1635.

The intrigue in the third act is taken from Boccaccio, Day 8, Novel 8. It has very little merit, and was refused by the actors. It is dedicated to Eugenius, by which name he desires to comprehend all his friends, subscribing himself *Musophilus*.

**Adrastus Parentans sive Vindicta :** A Latin tragedy by Peter Mease, dedicated to Launcelot Andrews, Bishop of Winchester. Heber's MSS., No. 864 ; now MS. Addit., British Museum, 10,417.

The argument is taken from Herodotus.

**Adson's Masque :** A performance of the seventeenth century, otherwise called *Mr. Adson's Masque*. Addit. MS., British Museum, 10,444.

**The Adventures of Five Hours :** A paraphrase (as it is admitted) from the Spanish of Calderon, by Sir Samuel Tuke. Fol., 1663 ; 4to, 1664, 1671, 1704.

Downes, in his *Roscius Anglicanus*, says it was written by that gentleman and the Earl of Bristol. Tuke first mentions in the edition of 1671 that the piece had been recommended by King Charles II. ; it was acted at Court, and was played thirteen days successively at Lincoln's Inn Fields in January, 1663, with great applause, and has several copies of verses prefixed to it by Cowley, Evelyn, and other eminent men of that time.

Echard, in the preface to his translation of Terence, says, "This is one of the pleasantest stories that ever appeared upon our stage, and has as much variety of plots and intrigues, without anything being precipitated, improper, or unnatural, as to the main action." Dedicated to the Right Hon. Henry Howard, Evelyn, under date of December 23, 1662, says : "I went with Sir George [Samuel] Tuke to hear the comedians con and repeat his new comedy, . . . a play whose plot was taken out of the famous Spanish poet, Calderon." Pepys gives a curious notice of the first performance of this play on January 8, 1662-63. The house was crammed to suffocation, and, "by its frequent plaudits, did show their sufficient approbation." Pepys thought highly of this drama, and considered it far superior to *Othello*. In Hazlitt's Dodsley.

**Æmia :** A comedy in Latin by [Edward] Cecil, of St. John's College, acted at Cambridge on the occasion of the visit of King James in March, 1614-15.

"The chief part consisted of a counterfeit Sir Edward Ratcliffe, a foolish tutor of physic, which proved but a lean argument ; and though it were larded with pretty shows at the beginning and end, and with somewhat too broad speech for such a presence, yet it was still dry" (State Papers).—See *Notes and Queries*, 3rd S., ix. 321.

**Æsop's Crow :**

A play performed before the Court in the sixteenth century, in which most of the actors were dressed as birds. It is mentioned by Baldwin in the Argument before *Beware the Cat*, 1570, 1584, etc.—See Hazlitt's *Book of Prefaces*, 1870, p. 73.

**Against Momi and Zoili :** A dramatic piece in two parts, by John Bale, Bishop of Ossory.

Of this piece we have no remains but the bare mention of it by himself, in his account of the Writers of Britain.



**Against Those who Adulterate the Word of God :** A dramatic piece by the last-mentioned author.

In all probability they were both written between 1530 and 1540.

**Agamemnon :** The eighth tragedy of Seneca, intituled Agamemnon, translated out of Latin into English by John Studley, student in Trinity College, in Cambridge. 8vo, 1566, and in the 4to of 1581.

Entered on the Stationers' Registers in 1565-66. Recommendatory verses are prefixed. In his dedication to Cecil, Studley says that he "was sometyne scholler in the Queenes Majesties grammer-schoole at Westminster." He has added a whole scene in the fifth act.

**Agamemnon :** A tragedy written by Decker and Chettle. Acted by the Earle of Nottingham's Company in 1599.

See Henslowe's *Diary*, p. 153. Not printed.

**Agamemnon and Ulysses :**

A play acted before the Court in 1584, thus described in the *Revels' Accounts*, ed. Cunningham, p. 188: "The history of Agamemnon and Ulysses presented and enacted before her Majestie by the Earle of Oxenford his boyes on St. Johns daie at night at Grenewiche."

**Agio :** See *Egio*.

**Aglaura :** Tragi-comedy by Sir John Suckling. Acted at the private house in Black Friars. Fol., 1638; 8vo, 1646, 1648; and there is an early MS. copy in Royal MS., British Museum, 18 C. 25.

The author has so contrived this play, by means of an alteration in the last act, that it may be acted either as a tragi-comedy or a perfect tragedy—a plan which was followed by Sir Robert Howard in his *Vestal Virgin*. The scene lies in Persia. The play was very successful. Brome wrote some verses "Upon Aglaura in folio," printed in *Musarum Deliciae*, 1656. Pepys, however, notes it as "but a mean play; nothing of design in it." The writer of a letter dated February 7, 1637, says that this "play cost three or four hundred pounds setting out; eight or ten suits of new clothes he gave the players—an unheard-of prodigality." There is a memorandum that it was played at the Red Bull on February 27, 1661, "the tragical way."

**Agnes de Castro :** Tragedy by Catharine Trotter, afterwards Cockburne. Acted at the Theatre Royal. 4to, 1696.

It is founded on a French novel of the same name, translated by Mrs. Behn, and deservedly met with very good success.

**Agrippa, King of Alba ; Or, The False Tiberinus :** As it was several times acted with great Applause before his Grace the Duke of Ormond, then Lord-Lieutenant of Ireland, at the Theatre Royal in Dublin. From the French of M. Quinault. 4to, 1675.

The initials of the translator are J. D.

**Ajax and Ulysses :**

A play under this title was acted at Court in the winter of 1571-72. "Ajax and Ulysses shoven on New yeares daie at nighte by the Children of Wyncor."—Cunningham's *Revels' Accounts*, p. 13.

**Ajax Flagellifer :**

A Latin play, which was to have been acted before Queen Elizabeth at Cambridge in 1564, but, owing to some unexplained cause, she did not hear it, "to the great sorrow, not only of the players, but of the whole university." It was, however, acted at Oxford in 1605.



**Alaham :** Tragedy by Fulke Greville, Lord Brook. Fol., 1633.

The scene of this play is laid in Ormus, at the mouth of the Persian Gulf, and the plot taken from history. The author has followed the model of the ancients ; the prologue is spoken by a ghost, who gives an account of every character ; and so strictly has he adhered to the rules of the drama, that he has not throughout introduced more than two speakers at a time, excepting in the choruses between the acts.

**A Larum for London ;** Or, the Siege of Antwerp : With the venturous acts and valorous deeds of the lame Soldier. As it hath been played by the Right Honourable the Lord Chamberlain his Servants. 4to, 1602.

This tragi-comedy is not divided into acts ; the plot is taken from a volume entitled *An Historical Discourse, or rather, A Tragical History of the City of Antwerp* [1586].

**Alba :** A Latin comedy, acted in Christchurch Hall, Oxford, before King James I., in 1605.

In this dramatic piece, five men, almost naked, appearing on the stage as part of the representation, gave great offence to the Queen and maids of honour ; while the King, whose delicacy was not easily shocked at other times, concurred with the ladies, and availing himself of this lucky circumstance, peevishly expressed his wish to depart before the piece was half finished ; for he had already sat four hours in the morning and afternoon, with infinite satisfaction, to hear syllogisms in jurisprudence and theology. The historian of this visit of the King says : " The performance began between nine and ten, and ended at one. The name of it was Alba, whereof I never saw reason. It was a pastoral, much like one which I have seen in King's College, Cambridge, but acted far worse. In the acting thereof they brought in five or six men almost naked, which were much disliked by the Queen and ladies, and also many rustical songs and dances, which made it seem very tedious ; inasmuch, that if the Chancellors of both the universities had not entreated His Majesty earnestly, he would have been gone before half the comedy had been ended."—Baker's MSS., vol. xxxvi., p. 450.

**Alberte Galles :**

This is the title of a play written by Thomas Heywood and Wentworth Smith, and mentioned by Henslowe under 1602. Assuming Albert or Albertus to be the true word, the performance may have related to Albert of Austria, Viceroy of the Spanish Netherlands at this time. But Mr. Fleay suggests *Archigallo*, who is one of the principal characters in *Nobody and Somebody* (1606).

**Albertus Wallenstein :** The tragedy of Albertus Wallenstein, late Duke of Fridland, and General to the Emperor Ferdinand the Second. Written by Henry Glaphorne. The scene, Egers. And Acted with good Allowance at the Globe on the Bankside by his Majesty's Servants. 4to, 1639, 1640.

The plot is merely historical, being built on facts not very distant from the time of writing it. Dedicated to William Murray, Esq. Reprinted in Glaphorne's Works.

**Albion and Albanus :** An opera in three acts, by J. Dryden. Acted at the Theatre Royal, and at Dorset Garden. Fol., 1685 ; 4to, 1691. Set to music by Lewis Grabue.

The subject of this piece is allegorical, being intended to expose the fanciful doctrines of Lord Shaftesbury and his adherents. Downes tells us that, happening to be first performed at an unlucky time, being the very day on which the Duke of Monmouth landed in the West, and the kingdom in a great consternation, it ran but six nights, which, not answering half the charge the company had been at in getting it up, involved them very deeply in debt. Malone thinks that the first performance of this drama was on the 3rd or 6th of June, and the last on the 13th. Augusta, or the City of London, is discovered in a dejected posture, with an old useless charter, so as to show her sorrow and penitence for her offences. See further in Geneste's *Account of the English Stage*, i. 434.



**Albion Knight** : A merry play both pithy and pleasant, of Albion Knight, licensed to Thomas Colwell in 1565-6.

No perfect copy is known, but a fragment of twelve pages is in the collection of the Duke of Devonshire; and Douce had a single leaf (A 3). It is reprinted in the Shakespeare Society Papers. *Albion Knight* is a personification of England, the drama being a political one.—See Fleay, p. 14.

**Albion Queens** : See *Island Queens*.

**Albion's Triumph** : Personated in a Masque at Court. By the King's Majesty and his Lords, the Sunday after Twelfth Night, 1631. 4to, 1631. The scene, Albipolis, the chief city of Albion.

Inigo Jones had a share in the invention of this masque. The words are by Aurelian Townsend. The masquers' names are at the end.

**Albovine**, King of the Lombards : A tragedy by Sir W. Davenant. 4to, 1629. The scene, Verona.

The story is found in *Bandello* and in *Belleforest* (tome iv., Nov. 19). This, which was Davenant's first play, is dedicated to the unfortunate Earl of Somerset, and the dedication is followed by eight copies of commendatory verses. There are some verses on this play in Sheppard's *Epigrams*, 1651.—See Fleay, p. 391, where he seems to identify this piece with the *Colonel*.

**Albumazar** : A comedy presented before the King's Majesty at Cambridge, the 9th of March, 1614-15, by the gentlemen of Trinity College. 4to, 1615, 1634. In Hazlitt's *Dodsley*.

This play was written by Thomas Tomkis, organist of the Chapel Royal, and acted before King James on the day above mentioned. According to the title-page of ed. 1634, that edition was "newly revised and corrected by a special hand." At the revival of it at Lincoln's Inn Fields, February 21, 1667-68, Angel took the part of Trincalo, and in that character gave amusement to Charles II., who was present on the second night of the performance. Dryden, in a prologue, absurdly charged Jonson with having borrowed the idea of his *Alchemist* from Tomkis, whereas the converse is more probable.—See *infra*.

**Alcmenes and Menalippa** : A tragedy.

Mears, in his Catalogue, ascribes this play to William Philips. Chetwood, we believe, with his usual want of fidelity, has given it the date of 1668; but it may rather be assigned to 1698, or thereabouts.

**The Alchemist** : Written by Ben Jonson. 4to, 1612. Dedicated to Lady Wroth.

Pepys saw the *Alchemist* performed at the Theatre Royal, on Wednesday, August 3, 1664, the night after the murder of Clun at Tottenham Court, on his way to his country house at Kentish Town, after the performance. Pepys considered him one of the best actors in the company.

**Alcibiades** : Tragedy by Thomas Otway. Acted at the Theatre Royal. 4to, 1675, 1687.

The story of this play is taken from Cornelius Nepos and Plutarch. The author has, however, considerably departed from the history, making his hero, Alcibiades, a man of the strictest honour, who chooses rather to lose his life than wrong his defender, King Agis, or abuse his bed; whereas Plutarch gives him a quite different character. It was Otway's first play, and is written in heroic verse. Dedicated to the Earl of Middlesex.

**Alcmæon** :

A play under this title was acted before the Court at Whitehall in December, 1573. "Alkmeon, playde by the Children of Powles on Saint Johns Daye at night there."—Cunningham's *Revels' Accounts*, p. 51.



**Alexander and Campaspe :** A most excellent comedy of Alexander, Campaspe, and Diogenes, played before the Queen's Majesty on New Year's Day at night, by her Majesty's Children and the Children of Paul's. 4to, 1584, 1591; in *Six Court Comedies*, 8vo, 1632, and in Lyly's Works, by Fairholt.

Part of the plot is from Pliny's *Nat. Hist.*, book xxxv., ch. x. Two editions appeared in 1584, with a variation in the title.

**Alexander and Lodowick :** A play by Martin Slaughter. First acted in January, 1597.

"Received at alexsander and lodwicke, the 14 of Janewarye, the fyrste tyme yt wasse playde, 1597, in parte, v. li."—Henslowe's *Diary*, p. 79. It was a successful play, and the author seems to have amended it with alterations in 1598. Webster, in his *Dutchess of Malfy* (i. 2), *prope finem*, alludes to "the old tale of Alexander and Lodwick." A ballad on this subject is noticed in my *Handbook*, 1867. It is the same story as *Amis and Amiloun*. What is supposed to be a Dutch translation of Slaughter's play appeared at Amsterdam, 4to, 1618.—See my *Collections and Notes*, 1876, p. 6.

**Alexander and the King of Egypt :** A mock-play performed by mummers.

See *Popular Antiquities of Great Britain*, 1870, i. 263.

**Alexander the Sixth :** See *Devil's Charter*.

**The Alexandræan Tragedy :** By William Alexander, Earl of Stirling. 4to, 1605, 1607; 8vo, 1616; fol., 1637.

The groundwork of this play is laid on the differences which arose among Alexander's captains, after his decease, about the succession. Jacob contradicts Langbaine for saying that it is written after the model of the ancients, yet condemns the play for those very faults which could only arise from the author having followed that model, and consequently must be mistaken either on one side of the question or the other. The noble author has undoubtedly kept the ancient tragic writers perpetually in his eye, and even borrowed freely from their thoughts, several whole speeches being apparently little more than translations from Virgil, Seneca, and others. He has kept close to historical fact, even in his episodes, yet has neglected the very essence of the drama, viz., action—the first act being wholly employed by the ghost of Alexander (probably in imitation of Seneca's *Thyestes*); the second having but little to do with the main business of the play, beginning with the council held by Perdiccas, Meleager, and the rest of the commanders; and through the whole remainder of the piece scarce one action is performed in the view of the audience, the whole being little more than a narration, thrown into the mouths of the several characters, of adventures achieved by themselves and others. The scene lies in Babylon, and the plot is to be found in Quintus Curtius, Diodorus Siculus, Orosius, etc.

**Alexias :** Alexias, or the Chaste Lover: By P. Massinger. Acted by the King's Company on September 25, 1639.

This is supposed to be the *Bashful Lover*, but it is in the list of the MS. plays of Warburton as "Alexias or the Chast Gallant, tragedy, P. Massinger." There is a MS. play in the Douce collection, 171, in which Alexis is the name of one of the characters.

**Alexis's Paradise :**

A dramatic opera, with this title, dated 1680, is inserted in some catalogues; but I have not been able to meet with a copy. A strange piece, under the same title, was printed in 1722, and may be a revival or alteration of it.

**Alfred :** Alfrede, or Right Re-inthron'd, being a tragi-comedy, 1659. Dedicated to Lady Blount by her brother, R. K. MS. Bodl., Rawl. Poet., 8o.



**Alice Pierce :**

This play is mentioned several times in Henslowe's *Diary* under 1597, and once under the title of *Alls Perce*. It is in the list of plays belonging to the Rose Theatre in 1598.

**All Fools :** A comedy, presented at the Black Friars, and lately before his Majesty. By George Chapman. 4to, 1605. In Collier's Dodsley, and (with the author's other plays) in the Works, 1873.

The plot is founded on Terence's *Heauton-timorumenos*. It was accounted an excellent play in those times, and was acted at the Black Friars with considerable applause.

In a few copies of this play occurs a dedication to Sir Thomas Walsingham, of Chiselhurst, Kent, the same gentleman to whom Marlowe and Chapman's *Hero and Leander* is inscribed by Edward Blount, the publisher. But as *All Fools* is dedicated to Walsingham, *Hero and Leander* may have also been so at the instigation of Chapman. Blount's name occurs as the publisher of the first and second sestiyad in 1598, but not of the entire poem in the same year, although he signed the dedication.

The otherwise lost play by Chapman of *The World runs on Wheels* appears, from Henslowe's *Diary*, 1599, to have received a fresh title, viz., *All Fools but the Fool*, and perhaps, after all, in the piece here registered we have one and the same production.

**All for Love ;** or, the World Well Lost : Tragedy, by John Dryden, written in imitation of Shakespear's style, and acted at the Theatre Royal. 4to, 1678, 1692, 1703, 1709. Dedicated to the Earl of Danby. Entered at Stationers' Hall, January 31, 1677-8.

This is generally considered as the most complete dramatic piece of the author. The plot and general design of it are undoubtedly borrowed from Shakespear's *Antony and Cleopatra*. Dryden says he prefers the scene between Anthony and Ventidius in the first act to anything he had written of the kind.

**All for Money :** A moral and pitiful comedy, entitled *All for Money*, plainly representing the manners of men and fashion of the world, now-a-days, compiled by Thomas Lupton. 4to, 1578.

The characters of this piece are, Theology, Science, Art, Money, Adulation, Godly Admonition, Mischievous Help, Pleasure, Pressed for Pleasure, Sin, Swift to Sin, Virtue, Humility, Charity, All for Money, Damnation, Satan, Pride, Gluttony, Learning with Money, Learning without Money, Money without Learning, Neither Money nor Learning, Moneyless, Moneyless and Friendless, Nychol, Gregory, Graceless, Mother Crook, Judas, Dives, William, and the two Wives. Reprinted in *Literature of the Sixteenth and Seventeenth Centuries*, 4to, 1851.

**All is not Gold that Glisters :** A play by Henry Chettle, produced in 1601.

The author received £6 for the copyright of it.—See Fleay, p. 110.

**All is True :**

From the prologue to Shakespear's *Henry VIII.* it seems to me very likely that this was either the original title by which that drama was brought on the stage, or a second title, eventually dropped when printed in 1623. It may have been revived in 1613, indeed, under the title here given. Wotton, in a letter to Sir Edmund Bacon, says, under date July 2, 1613 : "I will entertain you at the present with what hath happened this week at the Banks side. The King's players had a new play, called *All is true*, representing some principal pieces of the reign of Henry the Eighth, which was set forth with many extraordinary circumstances of pomp and majesty, even to the matting of the stage, the knights of the order with their Georges and garter, the guards with their embroidered coats, and the like, sufficient in truth within



a while to make greatness very familiar, if not ridiculous. Now King Henry, making a masque at the Cardinal Wolsey's house, and certain cannons being shot off at his entry, some of the paper or other stuff wherewith one of them was stopped, did light on the thatch, where, being thought at first but an idle smoke, and their eyes more attentive to the show, it kindled inwardly, and ran round like a train, consuming, within less than an hour, the whole house to the very ground. This was the fatal period of that virtuous fabrique, wherein yet nothing did perish but wood and straw, and a few forsaken cloaks; only one man had his breeches set on fire, that would perhaps have broiled him, if he had not, by the benefit of a provident wit, put it out with bottle ale."

**All Mistaken :** All Mistaken, or the Mad Couple, a comedy acted by his Majesty's Servants at the Theatre Royal. By the Hon. James Howard. 4to, 1672. Scene, Italy.

Acted in December, 1667, when Hart and Nell Gwyn acted Philidor and Mirida, the mad couple. In Hazlitt's *Dodsley*.

**All Plot ;** or, the Disguises : Comedy by W. Strode. Acted at Lincoln's Inn Fields between 1662 and 1671.

This play is mentioned by Downes as having been performed only three times. It seems not to have been printed. It has been surmised that the idea of this piece may have been taken from one no longer known, acted at the Rose Theatre in 1595. See *Disguises*.

**All's Lost by Lust :** A tragedy called All's Lost by Lust. Written by William Rowley. Divers times Acted by the Lady Elizabeth's Servants. And now lately by her Majesty's Servants, with great applause at the Phoenix in Drury Lane. 4to, 1633.

According to a MS. in the Lord Chamberlain's office, this play, in 1639, belonged to the Cock-pit company. It was revived at the Red Bull, March 23, 1661. Part of the plot is from the *Unfortunate Lovers*, Novel 3.

**All's One :** See *Yorkshire Tragedy*.

**All's Well that Ends Well :** By W. Shakespear. Fol., 1623.

This play was originally taken from Boccaccio, but came immediately to Shakespear from Painter's "Giletta of Narbon," in the first volume of the *Palace of Pleasure*, 4to, 1566, p. 88. This is mentioned in the list at the end of the Old Law, 4to, 1656, as if it was then in print separately. No such edition is known.

**All Without Money :** This is one of the five short dramatic pieces which are included in the *Novelty*, by P. Motteux, 1697.

**The Almanac :**

A play acted before the Court in the winter of 1611-12, by the Prince's players. —See the *Revels' Accounts*, ed. Cunningham, p. 211. Very doubtful.

**Almanzor and Almahide ;** or, the Conquest of Granada : The second part, by John Dryden. Acted at the Theatre Royal. 4to, 1672, 1687.

**Alphonso, King of Naples :** A tragedy by George Powell. Acted at the Theatre Royal. 4to, 1691. Dedicated to the Duchess of Ormond. The scene, Naples.

The story is founded on Neapolitan history, but a trifling portion is taken from the *Young Admiral* of Shirley. The prologue was written by Haines, the epilogue by Dufrey.

**Alphonsus :** The comical history of Alphonsus, King of Aragon, as it hath been sundry times acted. Made by R. G. 4to, 1599.

Printed in Greene's Works, ed. Dyce, ii. 5.



**Alphonsus :** The Tragedy of Alphonsus, Emperor of Germany. As it hath been often acted with great applause at the Private House in Black Fryars, by his late Majesty's Servants. 4to, 1654.

This seems to have been written before 1636, and refers to Richard, Earl of Cornwall, son to King John, and brother to Henry III., who, with Alfonso, King of Castile, was nominated in 1257 King of the Romans. Ascribed in the old copy to George Chapman.

In order to cast an opprobrium on the latter prince, our author represents him as a bloody tyrant, and, contrary to other historians, brings him to an untimely end—supposing him to be killed by his own secretary, in resentment for the death of his father, who had been poisoned by him; and, to complete his revenge, he makes him first deny his Saviour in hopes of life, and then stabs him, glorying that he had at once destroyed both soul and body. The story is related by Mariana, lib. xiii., c. 10, and other Spanish historians. There is a good deal of German interspersed throughout this play. In a list of plays acted before the King and Queen in 1636 is, “the 5th of May at the Blackfryers for the Queene and the prince Elector,—Alfonso.”

**Alucius :** A play so called, perhaps more properly *Lucius*, was acted before the Court at Whitehall, late in the year 1579.

“A history of Alucius, shewed at Whitehall on St. John's daie at nighte, enacted by the Children of her Majesties Chappell.”—Cunningham's *Revels' Accounts*, p. 154.

**Aluredus sive Alfredus :** A Latin tragi-comedy, by William Drury, thrice performed by the youths at the College at Doway in 1619, 12mo, 1620; and again with his Dramatic Poems, 1628 and 1641.

It is dedicated to Count Gondomar, through whose mediation Drury appears to have been released from confinement. The subject of this piece is, the retreat of Alfred to the Isle of Athelney, in Somersetshire. The comic part is furnished by the cowardice of a Miles Gloriosus, who, like the Bobadil of Ben Jonson, is ever highest in valour when no danger is near; with the quarrels of Strumbo, a rustic, with his mother, and their ridiculous behaviour when introduced at the palace.

**Amalasont, Queen of the Goths :** A tragedy by John Hughes. Written in 1696. A MS. formerly in the possession of the Rev. John Duncombe.

This, being a juvenile production of the author, whose age when he wrote it was only nineteen, was deemed too imperfect for publication, though some of the speeches and scenes have evident marks of genius. In the Chetham Library is preserved “a song in the tragedy call'd Amalasont, Queen of the Goths, or Vice Destroys Itself, set by Mr. D. Purcell, sung by Mrs. Lindsey.”

**The Amazonians' Masque :** Seventeenth century. Addit. MS., British Museum, 10,444 (the music only).

**The Amazons' and Knights' Masque :** Acted at Court before the Queen and the French Ambassador, January 11, 1579.

See a long note of it in Cunningham's *Revels' Accounts*, p. 125. Also, *ibid.*, p. 135, “to Bastyan for the hier of vj. plumes of feathers for Knightes in the Amasons maske.” See Fleay, p. 26.

**The Amazon Queen ;** or, the Amours of Thalestris and Alexander the Great : A tragi-comedy in heroic verse, by J. Weston. 4to, 1667.

Licensed February 11, 1666-7. The story is from Quintus Curtius and Strabo. This play was never acted, by reason of the author hearing of two other plays on the same subject intended for the stage.



**The Ambitious Slave ;** or, a Generous Revenge : Tragedy by Elkanah Settle. Acted at the Theatre Royal. 4to, 1694. The scene is on the frontiers of Persia.

The writer of a letter dated March 22, 1693-4, says : " We had another new play yesterday, called the *Ambitious Slave*. I never saw a piece so wretched, nor worse contrived. Settle pretends it is a Persian story, but not one body in the whole audience could make anything of it. It is a mere Babel, and will sink for ever. The poor poet, seeing the house would not act it for him, and give him the benefit of the third night, made a present of it to the women in the house, who act it, but without profit or encouragement."

**The Ambitious Statesman ;** or, the Loyal Favourite : Tragedy by J. Crowne. Acted at the Theatre Royal. 4to, 1679.

This play, though esteemed by the author as one of his best performances, met with very indifferent success. The scene lies in Paris ; and for the plot, see De Serres, Mezeray, etc. Dedicated to the Duchess of Albemarle. The epilogue was spoken by Haines, who took the part of La Marre.

**The Ambitious Stepmother :** Tragedy by Nicholas Rowe. 4to, 1700 ; and again, 4to, 1702, with the addition of a new scene. Acted with success at Lincoln's Inn Fields.

The scene lies in Persepolis, and the characters are made Persian ; but the design of the play seems to have been taken from the establishing of Solomon on the throne of David by Bathsheba, Zadock the Priest, and Nathan the Prophet.

**Amboyna ;** or, the Cruelties of the Dutch to the English Merchants : Tragedy by J. Dryden. Acted at the Theatre Royal. 4to, 1673, 1691. Entered on the Stationers' Registers, June 26, 1673. Scene, Amboyna.

This play was written in the second Dutch war in 1673. It is dedicated to Lord Clifford of Chudleigh, and was " contrived and written in a month." The plot is chiefly founded on history. See Wanley's *History of Man*, lib. iv., c. 10 ; and Purchas's *Pilgrimage*, vol. iv., book 10, ch. 16. The rape of Isabinda by Harman is built on a novel of Giraldi Cinthio, Decad. 5, Novel 10. The play is, observes Dr. Johnson, a tissue of mingled dialogue in verse and prose. It was a temporary performance, written in the time of the Dutch war, to inflame the nation against their enemies ; to whom the author hopes, as he declares in his Epilogue, to make his poetry not less destructive than that by which Tyrtæus of old animated the Spartans.

**Amends for Ladies :** A comedy. As it was acted at the Black Friars, both by the Prince's Servants and the Lady Elizabeth's. By Nat. Field. 4to, 1618, 1639. The scene, London. In Hazlitt's Dodsley.

In the second edition was added to the title : With the merry pranks of Moll Cutpurse ; Or, the humours of roaring. A comedy full of honest mirth and wit. The plot of Subtle tempting the wife at the request of the husband seems founded on the novel of the Curious Impertinent in *Don Quixote*.

This play was written by our author, by way of making the ladies amends for a comedy called *A Woman is a Weathercock*, which he had written some years before, and whose very title seemed to be a satire on their sex. The part of Moll Cutpurse, though introduced on the title-page of the second 4to, is not a prominent one.

**Aminta :** A pastoral. 4to, 1628. Translated by John Reynolds from the Italian of Tasso, with *Ariadne's Complaint*, in imitation of Anguilara.



**Aminta** : A pastoral by Torquato Tasso. Translated by John Dancer. 8vo, 1660.

**Amintas** : A pastoral acted at the Theatre Royal, made English out of Italian from the *Aminta* of Tasso, by John Oldmixon. 4to, 1698.

It appears from the preface that this translation met with ill success on the stage. The prologue was written by Dennis.

**Amores Perinthi et Yanthes** : A Latin comedy by William Burton, written in the year 1596 ; but neither acted nor printed.

**The Amorous Bigot**, with the second part of Teague O'Divelly : A comedy by Thomas Shadwell. Acted by their Majesties' Servants. 4to, 1690.

It is inferior to the first part, called the *Late Lancashire Witches*. Dedicated to the Earl of Shrewsbury.

**The Amorous Fantasma** : Tragi-comedy by Sir William Lower. 8vo, Hague, 1660 ; in *Three New Plays*, 8vo, 1661.

This play is translated from the *Fantôme Amoureux* of Quinault, which appeared with great success on the French stage. Dedicated to the Princess Royal.

**The Amorous Gallant** : See *Amorous Orontus*.

**The Amorous Jilt** : See *Younger Brother*.

**An Amorous Old Woman** ; or, 'Tis well if it Take : A comedy by a person of honour [Thomas Duffet]. Acted at the Theatre Royal. 4to, 1674. Reissued 4to, 1684, under the title of the *Fond Lady*.

**Amorous Orontus** ; or, Love in Fashion : A comedy in heroic verse by J. Bulteel. 4to, 1665. Reissued under the title of *The Amorous Gallant*, 4to, 1675.

It is a translation of the *Amour à la Mode* of Corneille, the original plot of which is borrowed from a Spanish play, called *El Amor al Uso*, by Ant. de Solis.

**The Amorous Prince** ; or, the Curious Husband : A comedy by Mrs. Behn. Acted at the Duke of York's Theatre. 4to, 1671.

The plot of this play is built on the novel of the *Curious Impertinent* in Don Quixote, and on Davenport's *City Night-cap*. Mrs. Behn has, however, greatly excelled that play, and even improved on the novel itself. Scene, the Court of Florence.

**The Amorous War** : Tragi-comedy by Jasper Maine, D.D. 4to, 1648 ; and again (with the *City Watch*), 4to, 1659.

The plot of this drama is inartificially constructed, and at the same time grossly improbable.

**The Amorous Widow** : A play by Betterton, taken from Molière, and acted at Lincoln's Inn Fields in 1670, but not printed until 1706.

Mrs. Betterton acted the Widow with great applause.

**Amphrisa** ; or, the Forsaken Shepherdess : A pastoral drama, by Thomas Heywood. Printed in his *Pleasant Dialogues and Dramas*. 12mo, 1637.

The above is the title in the list of contents. In the book itself it is called *Pelopœa and Alope*.



**Amphytrion** ; or, the Two Sosias : Comedy by J. Dryden. Acted at the Theatre Royal. 4to, 1690, 1691, 1694.

This play, as the author observes in his dedication, is founded on the two Amphytrions of Plautus and Molière, more closely following the latter. The scene lies in Thebes, and the music of the songs was composed by Purcell. Our author, as Thornton observes, "has thought proper to distinguish the serious from the comic parts, by giving the first in verse and the other in prose, which it may be feared in the latter part has too often led him into such low and farcical stuff as neither his Latin nor his French original betrayed him into." Dedicated to Sir Levison Gower, Bart.

**Amphytrion** : Comedy, translated from Plautus, by L. Echard. 8vo, 1694.

The Romans believed that this play made much for the honour of Jupiter ; therefore it was commonly acted in times of public troubles and calamities to appease his anger.

**Amyntas** ; or, the Impossible Dowry : A pastoral by Thomas Randolph. Acted before the King and Queen at Whitehall. Printed in all the editions of the Works, 1638-68 ; and by Hazlitt, 1875.

This is one of the finest specimens of pastoral poetry in our language, partaking of the best properties of Guarini's and Tasso's poetry, without being a servile imitation of either.

**The Anatomist** ; or, the Sham Doctor : A comedy by Edward Ravenscroft. 4to, 1697 ; 12mo, 1722.

This is said to have been the first play sold at the theatres. To both editions a musical masque is annexed, or rather inserted in it, called, the *Loves of Mars and Venus*, written by Motteux. Acted at Lincoln's Inn Fields. In its original form it has been long laid aside ; but, the Doctor being translated into a Frenchman by the name of Mons. Le Medecin, and almost everything curtailed but the scenes between him, his maid Beatrice, and Crispin, it remained for some time in that mangled condition as one of our old standard farces.

**Andria** : Terence in English, or the translation out of Latin into English of the first comedy of Terence, called Andria. 4to, with the English and Latin in parallel columns, probably from the press of John Rastell (about 1530).

See Warton's *Hist. of English Poetry*, 1871, iv. 323.

**Andria** : The first comedy of Terence, in English. A Furtherance for the Attainment into the right Knowledge and true Propriety of the Latin Tongue. By Maurice Kyffin. 4to, 1588.

There are two dedications ; the first, to the eldest, the second to the two other sons of Lord Buckhurst, to all of whom, probably, Kyffin had been tutor. In the latter of these dedications he tells us that seven years before he had translated the most of this comedy into verse, but that now he had altered his course and turned it into prose, as a thing of less labour in show, and more liberty in substance, seeming withal most accordant to this comical kind of writing. It is recommended by five copies of verses in Latin, and one in English. Among the former number is one by the famous William Camden.

The *Andria* in English was licensed for the press, with the *Eunuch* of Plautus, in 1600, probably to form a volume together.

**Andria** : Translated from Terence, by Richard Bernard. In all the editions of Bernard's work, 1598-1641.

**Andria** : Newly Englished (with the *Eunuch*) by Thomas Newman. 8vo, 1627.

This translation was made for scholars' private representation in their schools.



**Andria** : The First Comedy of Pub. Terentius, called Andria, or the Woman of Andros, English and Latin ; Claused for such as would write or speak the pure Language of this Author after any method whatsoever, but specially after the Method of Dr. Webb. 4to, 1629.

Wood calls this translation "very useful for school-boys." Translations of the *Andria* will also be found in Hoole's and Echard's versions, 1667 and 1694.

**Andromache** : Tragedy by J. Crowne. Acted at the Duke's Theatre. 4to, 1675.

This play is only a translation of Racine's *Andromaque*, by a young gentleman, chiefly in prose, and published with some alterations by Crowne. It was brought on the stage without success.

**Andromana** ; or, the Merchant's Wife : Tragedy by J. S. 4to, 1660. The scene, Iberia.

The plot is founded on the story of Plangus in Sydney's *Arcadia*. The title in the first page is "The Tragedy of Andromana ; or, the fatal End of Disloyalty and Ambition." In Hazlitt's Dodsley.

**Andronicus** : A tragedy. Impiety's long Success, or Heaven's late Revenge. 8vo, 1661. Scene, Constantinople.

For the plot see the Life of Andronicus in Fuller's *Holy State*.

**Andronicus Comnenus** : Tragedy by J. Wilson. 4to, 1664. Scene, Constantinople.

For the story, see Heylin's *Cosmography*, in the description of Greece. The truth of history is followed in this piece with considerable fidelity.

**The Angel King** :

Sir Henry Herbert, in his *Diary*, under October 15, 1624, has an entry "for the Palsgrave's company, a new play called the Angell King."

**Anti-Christ** : An ancient mystery of Antichrist and the Day of Doom is mentioned in a sermon against miracle-plays of the fifteenth century.

**Antigone** : Sophoclis Antigone. Interpretate Thomâ Watsono. 4to, 1581.

It was entered on the books of the Stationers' Company on July 31 in that year.

**Antigone** : The tragedy of Antigone, The Theban Princess. Written by T. M[ay]. 8vo, 1631. Scene, Thebes.

The plot is from the *Antigone* of Sophocles, Seneca's *Thebais*, etc. There is merit in the writing of this piece ; but it is fitter for the closet than the stage. Dedicated to Endymion Porter.

**Antipo** : The tragedy of Antipo, by Francis Verney, 1622. Written in couplets, and divided into five acts. An unpublished 4to MS., formerly in the Lee Warly Collection, near Canterbury.

**Antipodes** : A comedy. Acted in the year 1638 by the Queen's Majesty's Servants, at Salisbury Court in Fleet Street. The author, Richard Brome. 4to, 1640. Dedicated to the Earl of Hertford.

Verses by Robert Chamberlain, "to the author on his comedy the Antipodes," are prefixed. At the end is the following curious note : "Courteous Reader, you shal find in this booke more then was presented upon the stage, and left out of



the presentation, for superfluous length (as some of the players pretended) I thought good al should be inserted according to the allowed original; and as it was, at first, intended for the Cock-pit stage, in the right of my most deserving friend Mr. William Beeston, unto whom it properly appertained; and so I leave it to thy perusal, as it was generally applauded, and well acted at Salisbury Court, Farewell. R<sup>t</sup>. BROME." Pepys notes a performance of it in August, 1661.

**The Antiquary :** A comedy. Acted by her Majesty's Servants at the Cock-pit. Written by Shackerly Marmion. 4to, 1641. The scene, Pisa. In Hazlitt's Dodsley.

This is a very pleasing play. Aurelio declaring his marriage to the Duke and Leonardo, from his mistress Lucretia's lodgings, to which he had got admittance through the assistance of her maid, is an incident that has been made use of in several plays, particularly in *Ram-Alley*, the *Parson's Wedding*, and *Woman's a Riddle*. The character of the Antiquary, who cannot endure anything but what is old, is an admirable hint, original in its execution, and might, under the pen of an able writer, be turned to very great advantage.

Some copies of this play have a contemporary bookseller's slip pasted in, to the following effect: "You may be furnish'd with most sorts of plays at the White Lion near Chancery-lane end in Fleet-street, by Thomas Dring."

**Antoninus Bassianus Caracalla :** A Latin tragedy. MS. Bodl., Rawl. C. 590.

**Antonio and Mellida :** The History of Antonio and Mellida. The first part. As it hath been sundry times acted by the Children of Paul's. Written by J. M. 4to, 1602; in the collected volume of 1633. Reprinted in Halliwell's and Bullen's editions of Marston.

**Antonio and Vallia :** A comedy by Philip Massinger. No longer known, and supposed to have been destroyed by Warburton's servant.

It may have been an adaptation or alteration of an older performance. For in Henslowe's list of plays acted in 1595, June 20, there is one with this title.

**Antonio of Ragusa :** This person is one of the characters in a titleless MS. comedy in the Bodleian (Rawl. Poet. 93).

**Antonio's Revenge ;** or, the Second Part of Antonio and Mellida : Tragedy by J. Marston, acted by the Children of St. Paul's. 4to, 1602. Reprinted in the editions of Marston's Works, 1633, 1856, and 1885.

**Antonius :** A tragedy, written in French by Ro. Garnier. Done into English by the Countess of Pembroke. 4to, 1592; 12mo, 1595.

In the second edition the piece is entitled *The Tragedy of Antony*. The first one is annexed to her ladyship's translation of De Mornay's *Discourse of Life and Death*. At the end of the play is this date—At Rainsbury, 26 of November, 1590. Daniel, in his dedication of *Cleopatra*, thus addresses the Countess on this play :

"I, who (contented with an humble song)  
Made music to myself that pleas'd me best,  
And only told of Delia, and her wrong,  
And prais'd her eyes, and plain'd mine own unrest,  
A text from whence my muse had not digress'd,  
Madam, had not thy well-grac'd Anthony  
(Who all alone remained long)  
Requir'd his Cleopatra's company."



**Antony and Cleopatra :** Tragedy by Shakespear. Fol., 1623.

There is no separate edition ; but it was licensed for the press May 20, 1608.

**Antony and Cleopatra :** Tragedy by Sir Charles Sedley. 4to, 1677.

Licensed April 24 in that year. Acted at the Duke's Theatre.

This play is founded on the same story with the last-mentioned one.

**Any Thing for a Quiet Life :** Comedy by Thomas Middleton. Acted at the Black Friars. 4to, 1662.

In the old edition the whole play, observes Mr. Dyce, with the exception of a few lines here and there, is printed as prose ; and there is every reason to believe that the text is greatly corrupted.

**Aphrodysial :** The Aphrodysial, or Sea Feast, a play by William Percy, 1602. Unpublished MS. in a private library.

**The Apocryphal Ladies :** A comedy by Margaret, Duchess of Newcastle. Fol., 1662.

This play, like many other of her pieces, is irregular and unfinished, and is divided into twenty-three scenes, but not reduced to the form of acts.

**Apollo and Daphne :** Drama, by Thomas Heywood. See his *Pleasant Dialogues and Dramas*, 12mo, 1637, p. 177.

**Apollo Shroving :** A comedy by William Hawkins, schoolmaster of Hadleigh, in Suffolk. 8vo, 1627.

The letters E. W. prefixed to it, are initials of the name of a person who occasioned the publication of this piece, which was written by Hawkins for the use of his scholars, and acted by them on Shrove-Tuesday, February 6, 1626-7.

**Appius and Virginia :** A new Tragical Comedy of Appius and Virginia, Wherein is lively expressed a rare example of the virtue of Chastity, by Virginia's Constancy, in wishing rather to be slain at her own Father's hands, than to be dishonoured of the wicked judge Appius. 4to, 1575.

This seems to be the same piece which was entered on the books of the Stationers' Company, 1567-8, by Richard Jones. Reprinted in Hazlitt's Dodsley ; the old text is almost hopelessly corrupt.

**Appius and Virginia :** Tragedy by J. Webster. 4to, 1654.

The scene lies in Rome, and the story is taken either from the older play on the same subject, or from a novel in Painter's *Palace of Pleasure*. The copies of the play vary in the imprint, but there seems to have been only one edition. This appears to be the *Appius and Virginia* which belonged to the Cock-pit company in 1639. An alteration by Betterton, under the title of *The Roman Virgin ; Or, Unjust Judge*, as acted at the Duke's Theatre, was printed, 4to, 1679.

**The Apprentice's Prize, etc. :** A play by Richard Brome and Thomas Heywood. Entered on the books of the Stationers' Company, April 8, 1654, but not printed.

**Aqua Triumphalis :** Being a true Relation of the Honourable the City of London entertaining their Sacred Majesties upon the River of Thames, and welcoming them from Hampton Court to Whitehall ; expressed and set forth in severall Shews and Pageants, the 23rd Day of August, 1662. Written by John Tatham. Fol., 1662.

See Evelyn's *Diary*, October 23, 1662.



**Arabia Sitiens:** Arabia Sitiens, or a Dream of a Dry Year, a tragic-comedy by William Percy, 1601. An unpublished MS. in private hands.

**Arcades:** By J. Milton. This is part of an entertainment presented to the Countess-dowager of Derby at Harefield, by some noble persons of her family. It is a mere fragment. Printed in the *Poems*, 1645.

**Arcadia:** A Pastoral by James Shirley. Acted at the Phoenix in Drury Lane. 4to, 1640. Scene, Arcadia.

The plot of this play is founded on Sydney's *Arcadia*.

**The Arcadian Lovers:** The Arcadian Lovers, or Metamorphosis of Princes, a drama. MS. Rawl. Poet. 3.

The name of the author was probably Moore, for in the volume, written by the same hand as the play, is a dedication to Madam Honoria Lee from the "meanest of her kinsmen," Thomas Moore. A person of this name wrote *A Brief Discourse about Baptism*, 1649.

**Arcadia Reformed:** See *Queen's Arcadia*.

**The Arcadian Virgin:** A play by William Haughton and Henry Chettle. Acted in December, 1599.

See Henslowe's *Diary*, p. 161.

**Archipropheta; sive, Johannes Baptista:** A Latin tragedy, written in 1547, by Nicholas Grimoald, one of the first students of Christchurch, Oxford, and probably acted in the refectory there. 8vo, Cologne, 1548.

Dedicated to the Dean, Dr. Richard Cox. This play coincided with his plan of a rhetorical lecture, which he had set up in the college. A copy of it is preserved in Royal MS., B.M., 12. A. 46.

**Arden of Faversham:** The Lamentable and True Tragedy of M. Arden, of Faversham, in Kent, who was most wickedly murdered by the means of his disloyal and wanton wife, who, for the love she bore to one Mosbie, hired two desperate ruffins, Blackwill and Shagbag, to kill him. 4to, 1592, 1599, 1633.

Reprinted by Edward Jacob, 8vo, 1770, with a preface imputing it to Shakespeare, and by Bullen from the 4to of 1592.

The plan of this play is formed on a true history, then pretty recent, of one Arden, a gentleman of Faversham, in the reign of Edward VI., who was murdered as he was playing a game at tables with the said Mosbie. The fact is related by Holinshed and Baker, in Beard's *Theatre*, and in Jacob's *History of Faversham*. "They have the play in manuscript at Canterbury, but I never could see it in print."—*Oldys*. In 1866, at any rate, the room in which this murder was committed was shown at Faversham, as well as the spot, or at least the lane, where Black Will at first tried to waylay Arden.

**A Relation of the late Royal Entertainment**, given by the Right Honourable the Lord Knowles, at Cawsome House, near Reading, to our most gracious Queen, Queen Anne, in her progress toward the Bath, upon the 27th and 28th days of April, 1613. Whereunto is annexed, the Description, Speeches, and Songs of the Lords' Masque, presented in the Banqueting-house, on the marriage-night of the high and mighty Count Palatine and the royally descended, the Lady Elizabeth. By Thomas Campion. 4to, 1613.



**Argalus and Parthenia :** A tragi-comedy by Henry Glapthorne. 4to, 1639. The plot is founded on the story in Sydney's *Arcadia*.

The title-page gives it "as it hath been acted at the Court before their Majesties, and at the Private House in Drury-lane by their Majesties' Servants." Scene, Arcadia. It was revived, after the Restoration, on January 31, 1660-1. Pepys says of it under this date: "Indeed it is good, though wronged by my over great expectations;" and under February 5 he says: "Though pleasant for the dancing and singing, I do not find good for any wit or design therein." But when he witnessed a performance of it on October 28, 1661, he was much better satisfied, perhaps because the woman, who acted Parthenia, came afterward on the stage in man's clothes, "and had the best legs that ever I saw."

**Ariadne ; or, the Marriage of Bacchus :** Opera by P. P. 4to, 1674.

This piece is a translation from the French, and was presented at the Theatre Royal in Covent Garden, by the gentlemen of the academy of music. Dedicated to Charles II.

**Ariodanto and Genevra :**

This is given in the *Revels' Accounts* as the title of a play acted at Court in 1582, by the Merchant Taylors' boys: "a Historie of Ariodante and Genevora shewed before her Majestie on Shrove Tuesdaie at night, enacted by Mr. Mulcaster's children." It was no doubt founded on a story in the fifth book of the *Orlando Furioso*.

**Aristippus ; or, the Jovial Philosopher :** To which is added, the Conceited Pedlar, presented in a strange shew. By T. Randolph. 4to, 1630 (two distinct editions), 1631, 1635 ; Dublin, Society of Stationers, n.d. ; and in the later editions of the Works. There is a copy of this play in MS. Sloane, B.M., 2531. The scene, Cambridge.

The idea of the *Pedlar* was perhaps borrowed by Randolph from Autolycus, as the latter may have been from Newbery's *Dives Pragmaticus*, 1563. Dodsley acknowledges his obligations in the *Toy-Shop* to this little piece. An early MS. of it was in a folio volume of poetical and dramatic miscellanies sold by Sotheby and Co. in March, 1872, among the Windham books.

The *Pedlar* was entered separately by Robert Allot, February 8, 1630, as the work of Robert Davenport.

It is not very likely that this piece was ever performed. The curiosity of the *Pedlar*, in a literary point of view, we do not remember to have seen noticed. In addition to allusions to Muld-Sack, Robin Goodfellow, Taylor the water-poet, Banks' horse, Scoggin's fleas, Skelton, Fennor, etc., there is a ridicule of the prologue of Shakespear's *Troilus and Cressida*, and at p. 18 is a line which Milton has nearly verbally copied in his poem of *P'Allegro*.

**The Arraignment of London :** A play by Cyril Tournecur and Robert Daborn.

See Dodsley's *O. P.*, ed. 1825, iv. 283.

**The Arraignment of Paris :** A Pastoral. Presented before the Queen's Majesty by the Children of her Chapel. 4to, 1584.

That it was the work of George Peele is certain from the following passage in Nash's Address prefixed to Greene's *Menaphon*, 1589: ". . . for the last, though not the least of them all, I dare commend him [Peele] unto all that know him as the chiefe supporter of pleasance now living, the Atlas of poetrie, and *primus verborum Artifex* ; whose first increase, the arraignment of *Paris*, might pleade to your opinions his pregnant dexterity of wit, and manifold varietie of inuention, wherein (*me iudice*) he goeth a steppe beyond all that write." Reprinted in Dyce's and Bullen's editions of Peele's Works.



**Arthur :** See *Life of Arthur* and *Misfortunes of Arthur*.

**King Arthur ;** or, the British Worthy : A dramatic opera, by John Dryden. Acted at the Queen's Theatre. 4to, 1691.

This play is a kind of sequel to the *Albion and Albanus* of the same author, and seems to have been written rather for the sake of the singing and machinery, than with any view to the more intrinsic beauties of the drama ; the incidents being all extravagant, and many of them very puerile. The whole affair of the enchanted wood, and the other wonders of Osmond's art, are borrowed from Tasso, who has made his Rinaldo perform everything that Arthur does in this play. The fabulous history of this prince is to be met with in Geoffrey of Monmouth, as also in the first volume of Tyrrel's *History of England*. The scene lies in Kent. Downes informs us that "it was excellently adorn'd with scenes and machines ; the musical part set by famous Mr. Henry Purcell, and dances made by Mr. John Priest. The play and musick pleas'd the court and city, and, being well perform'd, 'twas very gainful to the company." Part of Purcell's music to this opera is preserved in MS. Addit., B.M., 5333.

**Arthur's Show :** This was possibly an interlude or masque played by archers, which actually existed, and was very popular in Shakespeare's age, and seems to have been compiled from Malory's *Morte Arthur*.

It is mentioned by Justice Shallow in the *Second Part of King Henry the Fourth*.

**Arviragus and Philicia :** As it was acted at the Private House in Blackfriars, by his Majesty's Servants. The first and second part. By Lodovick Carlell. 12mo, 1639.

A, if not *the*, MS. of this play occurred in Quaritch's Catalogue, 1884, No. 21,886.

The story is founded on some old romantic British History concerning Arviragus. It was afterwards revived, with a new prologue, written by Dryden, and spoken by Hart. There is another prologue in *London Drollery*. Both parts were acted at the Cock-pit and at Hampton Court in the year 1636.

**As Merry as May Be :** By Richard Hathway. Acted at Court. 1602.

**As Plain as Can Be :** A play performed before Queen Elizabeth and her Court in the year 1568.

See a curious document in MS. Harl. 146, quoted in Collier's *Annals of the Stage*, i. 195.

**The Assembly :** The Assembly, or Scotch Reformation : A comedy, first printed about 1690.

The third edition appears to have been printed in 1691. There are others in 1722 and 1766, the latter taken from a MS. dated 1692. A transcript of ed. 1691 is in Addit. MS., B.M., 11,503.

**The Assignation ;** or, Love in a Nunnery : Comedy by J. Dryden. Acted at the Theatre Royal. 4to, 1673, 1678, 1692.

This play, as the author confesses, "succeeded ill" in the representation, against the opinion of the best judges of the age, if we believe its author ; but, truth to say, it is one of those hasty performances which, at times, threw a cloud over the merit of that great poet. The incidents and characters are almost all borrowed, and are very strangely jumbled together. This is the play which the Duke of Buckingham has made Bayes boast of, for introducing a scene of a petticoat and the belly-ache ; but when it is considered that this poet was absolutely constrained to write several plays in a year, will it not appear much more



amazing, that his pieces have any merit at all, than that they have no more? The dedication of this comedy to Sir Charley Sedley is an elegant composition, but deplores, in rather unmanly terms, the hard treatment which its author received from the public. The two "wretched scribblers" alluded to were Elkanah Settle and Martin Clifford. "It was first acted in 1671 or before, the *Rehearsal* being first acted in December that year, wherein it is mentioned or referred to; vid. *Friendly Vindication of Mr. Dryden*, 4to, 1673, wherein 'tis mentioned, p. 8, for exposing real persons, which might be the cause of its ill success."—*Oldys*.

**The Assumption of the Virgin:** A mystery performed by the citizens of Lincoln in the nave of the Cathedral there, June 7, 1483.

The circumstance is alluded to in one of the registers of Lincoln under that date.

**Astrea;** Or, True Love's Mirror: A pastoral by Leonard Willan. 8vo, 1651.

The plot is from the romance by D'Urfé of the same name. Dedicated to Mary, Duchess of Richmond and Lenox.

**As You Like it:** Comedy by Shakespear. Folio, 1623.

The plot of this play is taken from Lodge's *Rosalind*, 4to, 1590: and Shakespear has followed it more exactly than is his general custom when he is indebted to such originals. He has even sketched some of his principal characters, and borrowed a few expressions from it. The characters of Jaques, the Clown, and Audrey, however, are entirely of the poet's own creation.

On August 4 [? 1600] was entered at Stationers' Hall "As you like yt, a booke;" but no such edition, if it ever appeared, has come down to us. See Dyce's 2nd ed. of Shakespear, ii. 72. It is to be remarked, moreover, that in the list of plays at the end of the "Old Law," 1656, this is mentioned with "All's well that ends well," as if it were then in print by itself.

**Atalanta:** A Latin comedy in iambic verse, by Phillip Parsons, 1612. The scene, Arcadia. Dedicated to William Laud, then President of St. John's College. MS. Harl. 6924.

**The Atheist;** or, the Second Part of the Soldier's Fortune: A comedy by Thomas Otway. Acted at the Duke's Theatre. 4to, 1684. Dedicated to Lord Eland.

The plot between Beaugard and Portia is founded on Scarron's novel of the *Invisible Mistress*. The author died in the following year in great poverty; and this was his last performance.

**The Atheist's Tragedy:** Or the Honest Man's Revenge: As in divers places it hath often been Acted. Written by Cyril Tourneur. 4to, 1611, 1612.

The plot in the second act of *Levidulcia* conveying Sebastian and Fresco out of her chamber, when surprised by the coming of her husband Belleforest, is taken from Boccaccio, Day 7, Novel 6. This play possesses much interest, and is in several parts written with great energy of thought. One sentiment in it is worthy of Shakespear: "Patience is the honest man's revenge."

**Augurs:** The Masque of Augurs, with the several antimasques, presented on Twelfth Night, 1621. By Ben Jonson. 4to, 1621.

**Augustus Cæsar:** A play under this title is mentioned in a list of books printed for R. Bentley in 1687.



**The Auld Man and His Wife :** An interlude by Sir David Lindsay, 1602.

Reprinted in Pinkerton's *Scottish Poems*, 1712, vol. ii.

**Aulularia :**

This play of Plautus was performed before Queen Elizabeth on her visit to Cambridge in 1564. It was doubtless in Latin, and was probably never printed.

**Aurenge-zebe ;** or, the Great Mogul : A tragedy by J. Dryden. Acted at the Theatre Royal. 4to, 1676, 1692. This play is far from being the worst of the writings of our great poet. The scene lies at Agra, the capital of the Mogul's territories in India, and the plot may be found in Tavernier's *Voyages*, vol. i., part 2, chap. 2. Langbaine accuses the author of having borrowed his characters of Aurenge-zebe and Nourmahal from the Hippolytus and Phædra of Seneca, and also of having stolen several hints from Milton's Samson Agonistes. From the first of these charges, however, Jacob takes some pains to vindicate him. Dedicated to the Earl of Mulgrave. Entered on the Stationers' Registers on November 29, 1675.

**A Bad Beginning makes a Bad Ending :** A play acted at Court in May, 1613. Not at present known.

**The Ball :** A Comedy ; as it was presented by her Majesty's Servants at the Private House in Drury Lane. Written by George Chapman and James Shirley. 4to, 1639.

Chapman is supposed to have completed this comedy after the death of Shirley, and Dyce thought that he had a chief hand in it. It was first acted in 1632.

**Band, Cuff, and Ruff :** A Merry Dialogue between Band, Cuffe, and Ruffe, done by an excellent Wit, and lately acted in a Shew, in the famous University of Cambridge, 1615. This was reprinted the same year under the title of *Exchange Ware at the Second Hand*, and again under the old one in 1661.

The second edition is reprinted in Mr. Halliwell-Phillipps's *Contributions to Early English Literature*, 4to, 1849.

**The Banditti ;** or, A Lady's Distress : A play by T. Durfey. Acted at the Theatre Royal. 4to, 1686. Licensed on March 1, 1685-6. The scene, Madrid.

A part of the plot resembles a scene in Shirley's *Sisters*. This play met with some opposition in the performance from persons with catcalls ; on which account Durfey has prefixed to it a humorous dedication, in which he seems to aim at some particular character under the title of Sir Critic Catcall.

**The Banish'd Duke ;** or, the Tragedy of Infortunatus : Acted at the Theatre Royal. 4to, 1690. The scene lies in a village in Belgium ; the character of Infortunatus is drawn for the Duke of Monmouth, and those of Romanus and Papissa for James II. and his Queen.

**The Baptism and Temptation [of Christ] :** By John Bale. A play, probably in two parts.

Mentioned by himself in the list of his works. Of the former we seem to have no other record ; for the latter see *Temptation*.



**Baptistes :** *Baptistes sive Calumnia*, a Latin tragedy by George Buchanan. 8vo, London, 1577; 8vo, London and Edinburgh, 1578; 8vo, Frankfort, 1579; 8vo, London or Antwerp, 1581. Another edition was published in London the same year.

See *English Drama and Stage* (Roxb. Library), pp. 197-8.

In 1642 an English version of it appeared under the title of *Tyrannical Government Anatomized*, scene, Judæa; and it is stated that it was presented by the translator to Charles I.

**Barnardo and Fiammetta :** A play acted at the Rose Theatre, on October 28, 1595, mentioned by Henslowe, who notices it in another place as *Bernardo and Fiameta*, and elsewhere simply as *Barnardo*.

**Barnveldt :** The Tragedy of Sir John Van Olden Barnaveldt, Grand Pensionary of Holland, 1619. MS. Addit., B.M., 18,653, apparently the author's autograph, with corrections and additions.

Printed by Bullen. The spot where this illustrious old man was beheaded is still shown at the Hague.

This play is attributed to Fletcher and Massinger. It was acted by the King's Company in August, 1619.

**Bartholomew Fair :** A comedy. Acted in the year 1614. By the Lady Elizabeth's Servants. And then dedicated to King James, of most blessed memory. By the author, Benjamin Jonson.

This play, which was first acted at the Hope Theatre, Bankside, October 31, 1614, and, on the following day before the Court, has an infinite deal of humour in it, and is perhaps the greatest assemblage of characters that ever was brought together within the compass of a single piece. It was first printed in the second volume of the Works, 1631.

Pepys notes being at the theatre on September 7, 1661, in the following terms : "And here was Bartholomew Fayre, with the puppet-showe, acted to-day, which had not been these forty years,—it being so satyricall against Puritanism, they durst not till now, which is strange they should already dare to do it, and the king to countenance it—but I do never a whit like it the better for the puppets, but rather the worse."

**The Bashful Lover :** Tragi-comedy by P. Massinger. Acted at the Private House in Black Friars. 8vo, 1655.

There are many beauties scattered through this piece; but, as a whole, it is neither so correct in its construction, nor so interesting in its plot, as some other of Massinger's dramas. It was first acted in 1636, and was licensed on May 9, in that year. It met with fair success.

**Basileia :** *Basileia seu Bellum Grammaticale*, tragico-comœdia, the Warr of Grammar, a tragi-comedy acted by the scholars of Cranbrook School, 1666. Addit. MS., B.M., 22,725.

It is stated that it was "acted more than once not without applause, in which the whole vulgar grammar, with something of the author's own, is festively handled." The following lines occur in the Prologue :

"We sing of wars to th' tune of bellowing drums,  
Like gerunds echoing back their di, do, dums."

**The Bastard :** Tragedy by Cosmo Manuche. 4to, 1652. Scene, Seville.

Some part, both of the plot and language, is borrowed from the loves of Schiarra and Florelia in the *English Lovers*, and the incident of Catalina



supplying her mistress Mariana's room on the wedding-night, from the story of Roberto and Isidaura, in *Gerardo, the Unfortunate Spaniard*, p. 87. Coxeter seems to be perfectly justified in ascribing this play to Cosmo Manuche, as it is given to him in the contemporary list accompanying the Old Law, 1656.

**Bateman's Masque**, including the 'Turks' Dance, the Bears' Dance, and the Birds' Dance. Seventeenth century. Addit. MS., B.M., 10,444.

**Battle of Afflictions** : See *Pathomachia*.

**The Battle of Alcazar**, fought in Barbary, between Sebastian, King of Portugal, and Abdelmelec, King of Morocco. With the death of Captain Stukeley. As it was sundry times played by the Lord High Admiral his Servants. By George Peele. 4to, 1594.

There is only one edition ; but copies present literal variations. Reprinted in the editions of the Poet.

The *Moor* in this play is called *Muly Mahamet*, and there appears to be ground for agreeing with Malone and Fleay in supposing the piece to be the same as that registered by Henslowe under *Muly Molocco* and other corrupt names. He quotes it as having been performed by the Lord Strange's men in February, 1591-2. Shakespear has pointed his ridicule at this play, in a parody on the words, "Feed, and be fat," etc. See *Henry IV.*, part ii., act 2, scene 4. It is probable that Dryden might have taken the hint of his *Don Sebastian* from it. Reprinted in Dyce's and Bullen's editions of Peele, and in *England's Parnassus*, 1600, are some lines from this tragedy. The original plot is preserved in MS. Addit., 10,449, and was printed by Halliwell (with two others), 1860, folio.

**The Battle of Hexham** : A play by Barnabe Barnes. Not printed.

*A*, or *the*, MS. was sold among Isaac Reed's books in 1807.

**The Battle of Sedgmoor** : A farce of one short act, said by Coxeter to have been rehearsed at Whitehall. It was never acted, but injuriously fathered on the Duke of Buckingham, and printed among his Works, 1707, 1714. The scene lies in a drawing-room at Whitehall.

**The Battle of the Vices against the Virtues** : A Moral Play.

MS. of the time of Charles I., folio ; in Thorpe's *Catalogue of Manuscripts*, 1835, p. 11. Probably, if genuine, a transcript of an older text.

**Baxter's [Barkstead's] Tragedy** : See *Insatiate Countess*.

**Bear a Brain [? Barabbin]** : A play by Thomas Decker, to which this evidently corrupt name is given by Henslowe, was produced in 1599.

"Lent unto Robart Shawe, the 1 of auguste, 1599, to paye Mr. Deckers for a boocke called beare a braine, the some of xxxs. in fullle payment."—Henslowe's *Diary*, p. 155.

Mr. Collier informs us that the title of the play is interlined above *Better Late than Never*, which is struck through. Compare *Jew of Venice*.

**The Beau Defeated** ; or, the Lucky Younger Brother : Comedy, acted at Lincoln's Inn Fields. 4to, about 1700.

The dedication to this play is signed by Mary Pix, as the author of it. Some of the catalogues ascribe it to Thomas Barker. It is partly a translation from the French, and was sometimes called the *Beau Demolished*.

**The Beauties** : See *Bird in a Cage*.

**Beauty** : See *Characters*.



**Beauty and Housewifery :** "A comodie of Bewtie and Huswyfery shewed before her Majestie at Wyndesor on St. Johns daie at night [December 27, 1582], enacted by the Lord of Hundesdons Servauntes."

**Beauty in a Trance :** A play by John Ford. Entered on the books of the Stationers' Company, September 9, 1653, and among those destroyed by Warburton's servant.

**Beauty in Distress :** Tragedy by P. Motteux. Acted at Lincoln's Inn Fields. 4to, 1698.

There are many fine lines in this drama, and a great variety of incidents; indeed, so many, that Dryden, who wrote the prologue, and has complimented the author with a poetical epistle, says :

"Thy incidents perhaps too thick are sown;  
But too much plenty is thy fault alone;  
At least but two can that good crime commit,  
Thou in design, and Wycherley in wit."

He also applauds him for the preservation of time, action, and place, which Corneille himself might see with envy. The scene is an antechamber in Don Vincentio's house in Lisbon, and the time of action from five to eight in the evening. This tragedy had considerable success; and the author in his preface acknowledges the receipt of a present from the Princess Royal, afterwards Queen Anne, outweighing the benefit of a sixth representation. With proper curtailments, we think this piece might be made fit for the present stage.

Prefixed to it is, "A Discourse of the lawfulness and unlawfulness of plays, lately written in French, by the learned Father Caffaro, divinity professor at Paris, sent in a letter to the author by a divine of the church of England."

**Beauty of Women :** A new comedy in English in manner of an interlude right elegant and full of craft of rhetoric, wherein is showed and described as well the beauty and good properties of women, as their vices and evil conditions, with a moral conclusion and exhortation to virtue. Folio.

This interlude on the story of Calisto and Melibcea was printed about the year 1530; it was licensed to William Aspley, October 5, 1598. See *Celestina*. Reprinted from Rastell's edition in Hazlitt's Dodsley. The production is quoted in *A Second and Third Blast of Retrait from Plaies and Theatres*, 1580.

**Beauty the Conquerour ;** or, the Death of Mark Antony : A tragedy in imitation of the Roman way of writing, by Sir C. Sedley.

First printed among his *Miscellaneous Works*, 8vo, 1702.

**Beauty's Triumph :** A masque, by Thomas Duffet, represented by the scholars of Messrs. Hart and Banister, at their boarding-school at Chelsea. 4to, 1676.

**Beech's Tragedy :** See *Merry*.

**The Beggar's Bush :** A comedy by Beaumont and Fletcher. Fol., 1647; 4to, 1661, 1717. The 4to of 1661 is the most correct.

It was acted at Whitehall in 1622, and at Hampton Court in 1636; and it was revived at Lincoln's Inn Fields in November, 1660.

It was at a performance of this comedy, in the following January, that Pepys saw female actors for the first time. Dr. Browne, in MS. Sloane 1900, notes it being acted in 1662 "at the King Playhouse in Covent Garden."



**Believe as You List :** A comedy by P. Massinger. Acted by the King's Company, May 7, 1631.

The license to it is signed by H. Herbert, and dated May 6, 1631. It was entered at Stationers' Hall, September 9, 1653, and June 29, 1660.

Edited by Croker for the Percy Society, 1844, and included (with important corrections) in Cunningham's edition. The MS. used by Croker was sold in the fifth part of Mr. Corser's library in July, 1870, for £17; it was a thin folio in indifferent preservation.

**Bellamira ;** or, the Mistress : Comedy by Sir Charles Sedley. Acted by their Majesties' Servants. 4to, 1687. Licensed May 24, 1687. The scene, London.

The plot is taken from the *Eunuch* of Terence. It was at the acting of it that the roof of the theatre fell down. Few were hurt except the author himself, which occasioned Sir Fleetwood Shephard to say, "there was so much fire in his play, that it blew up the poet, house, and all."—"No," replied the author, "the play was so heavy, it broke down the house, and buried the poet in his own rubbish." It appears from the preface that he gave his third night to a friend, who, according to Malone, was Shadwell.

**Bellamira her Dream ;** or, the Love of Shadows : Tragi-comedy in two parts, by Thomas Killigrew, printed in the Works, 1664.

These two plays were written during the time that the author was resident in Venice.

**Bell and the Dragon :** A puppet-show exhibited at Holborn Bridge in 1643.

See my *English Drama and Stage*, p. 262.

**Bellessa, the Shepherd's Queen :** The scene, Galicia. An unpublished and incomplete drama in prose and verse. Fol.

**Bell in Campo :** Tragedy in two parts, by Margaret, Duchess of Newcastle. It was never acted, but is printed among her works. Fol., 1662. In the second part are several copies of verses, written by the Duke.

**Bellin Dun :** See *Henry I.*

**Bellum Grammaticale :** Sive, Nominum Verborumque Discordia Civilis, tragi-comedy acted before Queen Elizabeth, in Christchurch, Oxford, on Sunday the 24th of September, 1592. 12mo, 1635.

The writer who mentions this representation says it was but meanly performed, though most graciously and with great patience heard by her Majesty. "Then for comedies," observes Sir John Harington, 1591, "how full of harmless myrth is our Cambridge *Pedantius*, and the Oxford *Bellum Grammaticale*." See Peck's *Desiderata Curiosa*, annexed to his *Life of Oliver Cromwell*, p. 21. The English adaptations were all derived from the work of Guarna of Salerno, printed in English as early as 1569, if not before. Compare *Basileia* and *War of Grammar*.

**The Belman of London :** A play by Robert Daborne, written about the year 1612.

It is mentioned in Henslowe's *Diary*. Not printed.

**The Belman of Paris :**

"For the Prince's players, a French tragedy of the Bellman of Paris, written by Thomas Dekkers and John Day for the company of the Red Bull," Sir H. Herbert's *Diary*, July 30, 1623.



**Belphegor**; or, the Marriage of the Devil: Tragi comedy by John Wilson. Acted at Dorset Garden. 4to, 1691. Licensed October 13, 1690. The scene, Genoa.

The plot is taken from Machiavel or Straparola. It did not succeed on the stage. This play, observes Langbaine, "notwithstanding it was decayed on the stage, I think far surpasses many others that have lately appear'd there." It was the next new play after the *Prophetess*.

**Bendo and Richardo**: See *Brandimart*.

**Benedick and Beatrice**: See *Much Ado about Nothing*.

**The Benefice**: Comedy by Dr. Robert Wild. 4to, 1689.

The opinion which the Presbyterians, of whom this author was a very zealous one, entertain of the orthodox clergy, may be collected from this comedy. The design is taken from the *Return from Parnassus*. This comedy is stated, on the title-page, to have been "written in his younger days, now made publick for promoting innocent mirth." The editor asserts that he had had the MS. in his possession for several years before he published it. A portion of a MS. of this play, containing most of the three last acts, is preserved in MS. Lansd. 807, and is supposed to be the author's autograph.

**Better Late than Never**: See *Bear a Brain*, *suprà*.

**The Bird in a Cage**: A Comedy. As it hath been presented at the Phoenix in Drury Lane. By James Shirley. 4to, 1633. Scene, Mantua.

This is a good piece, and has prefixed to it an ironical dedication to the famous William Prynne, who was at that time a State prisoner. It is supposed to be the same as the *Beauties*.

**The Birth of Hercules**: A drama in five acts, written about 1590.

A folio MS. on paper now in the British Museum.

**The Birth of Merlin**; or, the Child has lost a Father: A tragi-comedy by William Rowley. 4to, 1662. The scene, Britain.

The story is taken from Geoffrey of Monmouth. Shakespear, as the title-page informs us, assisted in this play, which is not very probable from the pooriness of the composition. It was frequently acted with great applause.

**Black Bateman of the North**: A play by Chettle, Wilson, Drayton, and Decker. Acted by the Lord Admiral's Servants in 1598.

A second part, by Chettle and Wilson, was produced in the same year.

**The Black Dog of Newgate**: A play by Richard Hathwaye, assisted by John Day and Wentworth Smith. Acted in 1602.

A second part of this piece was produced the same year, in which Hathwaye, Day, and Smith, were assisted by a fourth author, who is unknown. Not printed. This play was doubtless suggested by a tract so called, printed before 1600, and ascribed to Luke Hutton, a son of the Archbishop.

**The Blackfriars' Masque**: A masque of the seventeenth century. MS. Addit. B.M., 10,444 (the tunes only).

**Black Joan**: A play with this title is mentioned by Henslowe as belonging to the stock of the Rose Theatre.

It occurs in a "note of all suche bookes as belong to the stocke, and such as I have bought since the 3d of March, 1598."

**The Black Lady**: A play under this title was allowed by Sir Henry Herbert to be acted by the Lady Elizabeth's Servants, May 10, 1622.



**The Black Man :** An interlude attributed to Robert Cox the comedian, and printed in the second part of *Sport upon Sport*, 1673.

**Blackness :** See *Characters*.

**The Black Prince :** A tragedy by Roger, Earl of Orrery. Acted at the Duke of York's Theatre. Fol., 1669, 1672 ; 8vo, 1739.

The story is taken partly from the English historians. Though called a tragedy, this tedious play terminates happily. It was first acted in October, 1667, in the presence of the King and the Duke of York, but with only partial success, the patience of the audience having been too severely taxed by the reading of a long letter ; so much so, that afterwards the letter was printed separately for the use of the spectators, and only a slight reference made to it in the play.

**The Blacksmith's Daughter :** A play mentioned in Gosson's *School of Abuse*, 1579.

No copy of it is known to exist.

**The Black Wedding :** A play with this title was entered on the books of the Stationers' Company, November 29, 1653, but does not appear to have been printed.

**The Blazing World :** A fragment of a comedy by the Duchess of Newcastle. Fol., 1668.

There are no more than two acts, the author having never finished it ; but it is printed with her other works. Even the second act is incomplete.

**The Blind Beggar of Alexandria**, most pleasantly discoursing his various humours in disguised shapes, full of conceit and pleasure. As it hath been sundry times publicly acted in London by the Right Honourable the Earl of Nottingham, Lord High Admiral, his Servants. By George Chapman. 4to, 1598.

This was the author's first play, and is neither divided into acts nor scenes. It was produced on February 12, 1595-6.

**The Blind Beggar of Bednal Green**, with the merry Humor of Tom Strowd, the Norfolk Yeoman. As it was divers times publicly acted by the Prince's Servants. By Henry Chettle and John Day. 4to, 1659.

For the plot, as far as it concerns history, consult the writers on the reign of Henry VI. ; as Mr. Bullen points out, the dramatists do not follow the ballad, which may have been posterior. It was produced in 1600. A second and third part, by Haughton and Day, under the title of the Second and Third Part of Thomas Strowd, were acted in 1601.

**The Blind Eat many a Fly :** A play by Thomas Heywood. Acted in 1602.

**The Blind Lady :** A comedy by Sir Robert Howard. Printed with his *Poems*, 8vo, 1660. The scene, Poland.

The plot is taken from Heylin's *Cosmography*, lib. ii. The blind lady is an old woman who is inclined to incur the risks of matrimony for the seventh time.

**The Bloody Banquet :** Tragedy by T. D. 4to, 1639.

In some of the old catalogues ascribed to Tho. Barker. It was, however, probably written by Robert Davenport, being enumerated with some other of his pieces in a list of plays belonging to the Cock-pit Theatre in 1639. The letters T. D. were perhaps printed by mistake in the title-page instead of R. D.



**The Bloody Brother :** By John Fletcher. 4to, 1639.

This play was reprinted in the following year as *The Tragedy of Rollo Duke of Normandy*. Acted by his Majesty's Servants. Written by John Fletcher, gent. 4to, Oxford, 1640.

Langbaine, p. 207, cites it under the original name. It is, he observes, "a tragedy much in request, and notwithstanding Mr. Rymer's criticisms on it, has still the good fortune to please, it being frequently acted by the present company of actors at the Queen's play-house in Dorset Garden." It was acted at Hampton Court in January, 1636-7.

After the death of Charles I. some of the actors united to form a company at the Cock-pit, and performed, among other pieces, this drama, for which they were seized and committed to temporary durance at Hatton House. See Fleay, p. 354.

It is curious that on the title of the first 4to it is said to be "By J. B. F.," as if the publisher had had some uncertainty as to the author.

**Blurt, Master Constable.** Or the Spaniard's Night-walk : As it hath been sundry times privately Acted by the Children of Paul's. By Thomas Middleton. 4to, 1602.

The scene is laid in Venice. All studies, it may be observed, casting any light on the early seventeenth-century relations between Venice and Spain are very interesting by reason of the obscurity hanging over the Spanish conspiracy against the Republic in 1618. Otway's *Venice Preserved* is founded on the same event.

**Boadicea, Queen of Britain :** A tragedy by Charles Hopkins, acted at Lincoln's Inn Fields. Inscribed to Congreve. 4to, 1697.

It was very profitable to the company. The story of this Queen, who is the same with Bonduca, is to be found in Tacitus and in the English historians, and is very well conducted in the play before us, more especially the discovery of Camilla's rape in the first scene of the fourth act. By the dedication to the same writer's *Friendship Improved*, 1700, we find that *Boadicea* was well received. It would seem from the epilogue that the morality of the theatre was now improving :

"Once only smutty jests could please the town,  
But now, Heav'n help our trade, they'll not go down."

**The Boarding School :**

A play "wrote by Mr. Durfy ; it took well, being justly acted."—*Roscius Anglicanus*, 1708. Dogget performed in it.

**The Boaster :**

A droll, taken from the *First Part of Henry the Fourth*, printed in the *Theatre of Ingenuity*, 1698, where it is entitled, "The Boaster, or Bully-huff catch'd in a Trap, in a dialogue between several freebooters."

**The Bold Beauchamps :**

A play written by Thomas Heywood, probably not now extant, but mentioned in the *Knight of the Burning Pestle*, 1613, where the wife observes : "My husband hath promised me any time this twelvemonth to carry me to the Bold Beauchamps, but in truth he did not." This drama is mentioned in several other old plays. It is also noticed by Suckling in the *Goblins*, written before 1640, and by others. "As bold as Beauchamp" is an early proverb.

**The Bondman :** An Ancient Story. By P. Massinger. Acted at the Cock-pit, Drury Lane, by the Princess Elizabeth her Servants. 4to, 1624, 1638.

This play is mentioned in Herbert's *Diary* under the date of December 3, 1623 : "for the Queen of Bohemia's Company, the Noble Bondman, written by



Philip Massinger, gentleman; this was allowed to be printed on March 12, 1624."

This is a very excellent tragedy. The scene lies at Syracuse. The plot of the slaves being incited to rebellion by Pisander, and reduced by Timoleon, and their flight at the sight of the whips, is borrowed from the story of the Scythian slaves' rebellion against their masters, in Justin, lib. i., cap. 5. At the revival of this play after the Restoration, the chief part was acted very successfully by Betterton. According to Downes, this was the only play of Massinger revived after the Restoration, until Betterton took a fancy to the part of Paris in the *Roman Actor*. Dr. Browne, in a MS. note, dated 1662, mentions that it was acted in that year "at Salisbury or Dorset Court [Garden]."

**The Bond-Woman :** This play was entered on the books of the Stationers' Company, September 23, 1653; but it does not appear to have been printed.

**Bonduca :** A tragedy by Beaumont and Fletcher. Fol., 1647.

It was produced before March, 1618-9. The groundwork of the play is taken from Tacitus.

**Bonduca ; or, the British Heroine :** A tragedy, acted at the Theatre Royal. 4to, 1696.

This was published by George Powell, who says it was given him by a friend, and that it was revised and studied in one fortnight. It is a mere alteration from the foregoing play, with the character of Penius omitted, that of Petilius much shortened, and all that passes in the original play between Junius and the second daughter of Bonduca omitted. See further in Geneste's *Account of the English Stage*, ii. 73. The songs were set to music by Purcell, and were published, on separate folio sheets, with the music. See *Boadicea*.

**Bonos Nochios [Buenas Noches] :** An interlude, entered in the books of the Stationers' Company, by Jeffery Charlton, January 27, 1608. No printed copy of it is known to exist.

**Borbonne [Bourbon] :** A play under this title is mentioned by Henslowe as amongst the stock of the Rose Theatre in 1598. Henslowe also mentions it with the title of Bourbon, as having been acted at the Rose, on November 2, 1597. It may have been some dramatization, no longer known, of the stirring struggle in France, in which Henry IV., of Bourbon, was the chief actor.

**The Bosse of Billingsgate :** A play by Richard Hathway, assisted by John Day. Not printed.

The authors had £6 for it in March, 1603. At the end of a tract called *A Treatise of a Gallant*, printed about 1520, occurs a metrical piece entitled *The Marriage of the Bosse of Billingsgate unto London Stone*.

**Upon Both Marriages of the King :** A Play by John Bale, Bishop of Ossory, not now known to exist.

**Bottom the Weaver :** The merry-conceited Humours of Bottom the Weaver. 4to, 1661.

An interlude taken from the *Midsummer Night's Dream* by Robert Cox. Printed in the *Wits ; or, Sport upon Sport*, 1672.

**The Bouncing Knight :** A droll made out of the comic scenes of Shakespear's *Henry the Fourth*. Printed in *Sport upon Sport*, 1672.



**The Braggadocio ;** Or, the Bawd Turn'd Puritan : A comedy written by a person of quality. 4to, 1691. The scene, London.

This is not an unentertaining play ; and the part of Flush is supposed to have been drawn from some living character of the time. There is both instruction and good satire in the piece. Flush is called " of good parts, but a rambling, hot-headed blade, and rails against his university through discontent." Faith, one of the female characters, is termed " Gullman's woman, a disciplin'd baggage."

**Brandimart :**

This play, which Henslowe misquotes as *Brandymor*, and which was perhaps Greene's *Orlando Furioso*, was performed at the Rose Theatre, April 6, 1591, and in May of the following year. The manager, under the date of March 4, 1591-2, registers the performance of *Bendo and Richardo*, which he elsewhere calls *Byndo and Rycharde* ; this may point to the same piece, as Mandricard, King of Mexico, is another of the prominent persons in the play.

**Branhowlte :** Compare *Brunhowlle*.

**The Brazen Age,** The first Act containing, The Death of the Centaur Nessus, The Second, The Tragedy of Meleager : The Third, The Tragedy of Jason and Medea. The Fourth, Vulcan's Net. The Fifth, The Labours and death of Hercules. By Thomas Heywood. 4to, 1613.

This is the third of the pieces founded on Ovid's *Metamorphoses*. In the Dramatic Works.

**Brennoralt :** Compare *Discontented Colonel*.

**The Bridals :** A comedy by the Duchess of Newcastle. Published among her works. Folio, 1668.

**The Bride :** A Comedy. Acted in the year 1638, at the Private House in Drury Lane, by their Majesties Servants. The Author, Thomas Nabbes. 4to, 1640. Dedicated to the generality of his friends, gentlemen of the several honourable houses of the inns of court.

**The Bristol Merchant :**

Sir Henry Herbert, in his *Diary* under October 22, 1624, has the following entry : " For the Palsgrave's company, a new play called the Bristowe Merchant, written by Forde and Decker."

**The Bristol Tragedy :** By John Day. Acted by the Lord Admiral's Servants, 1602.

This, observes Mr. Collier, was probably the play issued anonymously in 1605, under the title of the *Fair Maid of Bristol*, which has been assigned to Day upon that supposition.

**Britannia's Honor :** Brightly Shining in several Magnificent Shows or Pageants, to celebrate the Solemnity of the Right Honourable Richard Deane. At his Inauguration into the Mayoralty of the Honourable City of London, on Wednesday, October the 29th, 1628. At the particular Cost and Charges of the Right Worshipful, Worthy, and Ancient Society of Skinners. Invented by Tho. Dekker. 4to, 1628.



**Britannia Triumphans :** A Masque, Presented at White Hall by the King's Majesty and his Lords on the Sunday after Twelfth-night, 1637. By Inigo Jones, Surveyor of his Majesty's Works, and William Davenant, her Majesty's Servant. 4to, 1637 ; omitted in the folio of Davenant, 1673.

The author of *The Stage Condemned*, 1698, gives a very particular account of it (pp. 12 to 31), as being then "very rare, and scarcely to be had ; and being extraordinary, because of its having been acted on a Sabbath-day."

**The Broken Heart :** A tragedy by John Ford, acted at the Black Friars. 4to, 1633. Dedicated to William Lord Craven, baron of Hamstead-Marshall. The scene, Sparta.

**The Brothers :** A comedy by J. Shirley, acted at the Black Friars. 8vo, 1652. Scene, Madrid. Dedicated to Thomas Stanley, Esq. Licensed November 4, 1626.

Compare *Dick of Devonshire*.

**The Broxbourn-bury Masque :** Seventeenth century, MS. Addit., B.M., 10,444 (some of the music only).

**Brunhowlle :** A drama now lost, but which appears to have belonged to Philip Henslowe in 1597-8, and to have been on the same story as *Thierry and Theodoret*. See Dyce's *Beaumont and Fletcher*, i. 104.

**Brutus of Alba ;** or, the Enchanted Lovers : Tragedy by Nahum Tate, acted at the Duke's Theatre. 4to, 1678. Dedicated to Charles, Earl of Dorset and Middlesex. Licensed July 15, 1678.

The plan of this tragedy is partly founded on Geoffrey of Monmouth.

**Brutus of Alba ;** or, Augusta's Triumph : An opera, acted at the Theatre in Dorset Garden. 4to, 1697.

The scene of this piece lies mostly on the Thames, and is a kind of sequel to the last-mentioned play. It was published by George Powell and John Verbrug-  
gan. The dedication is dated October 16, 1696.

**The Bubble :** A droll by Kirkman, made up out of the play of *Green's Tu Quoque*, 1614, by John Cooke. Printed in the *Wits, or Sport upon Sport*, 1672.

**Buckingham :** A play, acted at the Rose Theatre, by the Earl of Sussex's Servants, December 30, 1593. Not printed.

Perhaps in part on the same story as Shakespear's *Richard III*.

**The Buck is a Thief :** Acted at Whitehall by the King's Company, 1623. Not printed.

"Upon Innocents night, falling out upon a Sondag, the Buck is a Thief, the king and prince being there ; by the King's Company at Whitehall."—*Sir H. Herbert's Diary*.

**The Bugbears :** A comedy of the time of Queen Elizabeth, translated from some early Italian drama. MS. Lansd., 807.

One of the characters in it is called Biondello. A note at the end says "Johannes Jeffere scribebat hoc." He was probably only the scribe.

**The Bull Masque :** Seventeenth century. Addit. MS., B.M., 10,444 (music only).



**The Burial of Christ** : A mystery of the fifteenth century. Printed from the Bodleian MS. in *Reliquiæ Antiquæ*, vol. ii., p. 124.

**The Burning of John Huss** : A tragedy by Ralph Radcliff. Not printed.

**The Burning of Sodom** : A tragedy by Ralph Radcliff. Not printed.

**Bury Fair** : A comedy by Thomas Shadwell. 4to, 1689.

The characters of Old Wit and Sir Humphry Noddle, in this play, are apparently borrowed from Justice Spoilwit and Sir John Noddy, in the Duke of Newcastle's *Triumphant Widow*, and that of La Roche, from the *Precieuses Ridicules* of Molière.

In the dedication to the Earl of Dorset, the author says that this play "was written during eight months' painful sickness; wherein all the several days, in which I was able to write any part of a scene, amounted not to one month, except some few which were employed in indispensable business." Langbaine is of opinion that the character of La Roche has in this play "a more taking air than in any other play, and there is something in his jargon more diverting than in the original itself."

**Bussy d'Ambois** : A Tragedy, as it hath been often presented at Paul's. 4to, 1607, 1608, 1616, 1641, 1646, 1657. Entered on the Stationers' Registers, June 3, 1607.

Reprinted in Chapman's Dramatic Works. This play, after the Restoration, was revived with success at the Theatre Royal. The plot is taken from the historians of the reign of Henry III. of France.

Dryden has spoken of it in terms of unwonted severity. "I have sometimes wondered," he says, "in the reading, what was become of those glaring colours which amazed me in *Bussy d'Ambois* upon the theatre; but when I had taken up what I supposed a fallen star, I found I had been cozened with a jelly: nothing but a cold dull mass, which glittered no longer than it was shooting, a dwarfish thought dressed up in gigantic words, repetition in abundance, looseness of expression, and gross hyperboles; the sense of one line expanded prodigiously into ten: and, to sum up all, uncorrect English, and a hideous mingle of false poetry and true nonsense; or, at best, a scantling of wit, which lay gasping for life, and groaning beneath a heap of rubbish. A famous modern poet used to sacrifice every year a Statius to Virgil's manes; and I have indignation enough to burn a d'Ambois annually to the memory of Jonson."

Durley says that, about 1675, he saw "the *Bussy d'Ambois* of Chapman acted by Hart, which in spite of the obsolete phrases and intolerable fustian with which a great part of it was cramm'd, had some extraordinary beauties which sensibly charmed me, which, being improved by the graceful action of that eternally renowned and best of actors, so attracted not only me, but the town in general, that they were obliged to pass by and excuse the gross errors in the writing, and allow it amongst the rank of the topping tragedies of that time."

**Bussy d'Ambois**; or, the Husband's Revenge: A tragedy by T. Durley. Acted at the Theatre Royal. 4to, 1691. The scene, Paris. Dedicated to Edward, Earl of Carlisle, Viscount Howard of Morpeth, etc.

This is a revival of Chapman's play, with some improvement in the character of Tamyra. For the intrigue of Bussy and Tamyra see Rosset's *Histoires Tragiques*, Hist. xvii., p. 303, under the feigned names of Lysis and Silvie. The principal character in it, formerly acted by Hart, was now successfully undertaken by Mountfort.

**Byron** : See *Conspiracy*.

**Byrsa Basilica** : Byrsa Basilica, seu Regale Excambium, comœdia in honorem Thomæ Greshami militis, auctore J. Rickets, 1570. MS. Bodl., Tanner 207.

A curious Latin play on the subject of the Royal Exchange.



**Cæsar and Pompey :**

A play mentioned by Gosson in his *School of Abuse*, 1579. It is doubtless the "Story of Pompey" performed at Court by the Children of Paul's, January 6, 1581.

**Cæsar and Pompey :**

A play, in two parts, acted at the Rose Theatre in 1594-5.

**Cæsar and Pompey :** The Tragedy of Cæsar and Pompey, or Cæsar's Revenge. Acted by the Students of Trinity College, in Oxford. 4to, n.d., 1607.

In the edition without a date, there is no mention of it having been acted by the students of Trinity College.

**Cæsar and Pompey :** A Roman Tragedy, declaring their wars, out of whose events is evicted this proposition, *only a just man is a free man*. By Geo. Chapman. 4to, 1631, 1653.

The plot of this play is taken from the Roman history. Scene, Rome and Pharsalia. In some of the copies of 1631 the title-page runs thus : "The Wars of Pompey and Cæsar. Out of whose events," etc.

**Cæsar Borgia**, Son to Pope Alexander VI. : Tragedy by Nat. Lee, acted at the Duke's Theatre. 4to, 1680. The scene, Rome.

The plot is built on Guicciardini and Mariana, and Ricaut's *Lives of the Popes*. The play met with good success at first ; although it appears there was some difficulty in getting it represented. This is gathered from an allusion in the preface to *Rome's Follies*, 1681. The prologue was written by Dryden.

**Cæsar's Fall :** A play written by Munday, Drayton, Webster, and Middleton, in 1602.

Money was advanced on it by Henslowe's company in the month of May in that year.

**Cæsar's Tragedy :**

A play so called is in a list of dramas performed before the Court at Whitehall in May, 1613. It does not seem at all clear to which of the productions on this subject the entry refers.

**Caius Marius :** The history and fall of Caius Marius, a tragedy by T. Otway, acted at the Duke's Theatre. 4to, 1680, 1692, 1703.

The scene of this play lies at Rome ; and the characters of Marius, jun., and Lavinia, are taken, and that even in many places *verbatim*, from those of Romeo and Juliet. The character of Sulpitius is a bad imitation of Mercutio. The plot, into which the story of their love is thus interwoven, may be found in Plutarch's *Life of Caius Marius*, and in Lucan's *Pharsalia*. This play was acted much about the time of the Popish plot, the author having introduced the dissensions of Marius and Sylla, and applied them to the factions in the reign of Charles II.

**Caligula**, Emperor of Rome : A tragedy by J. Crowne, acted at the Theatre Royal. 4to, 1698.

The scene lies in the imperial palace in Rome, and the plot is partly taken from Suetonius. Dedicated to the Earl of Romney.

**Calisto :** A play of the seventeenth century, partly formed from Heywood's *Golden and Silver Ages*. Egerton MS., B.M., 1994.

From the Charlemont Collection. The MS. contains many variations from the printed copies, according to Mr. A. H. Bullen, and a song omitted in them.



**Calisto**; or, the Chaste Nymph: A masque, by J. Crowne. 4to, 1675. The scene, Arcadia.

This was written by command of King James II.'s Queen, when Duchess of York, and was performed at Court by persons of great quality. It has songs between the acts; the duration of it is an artificial day; and the plot is founded on Ovid's *Metamorphoses*, Lib. ii., Fab. 5, 6. It is dedicated to Lady Mary, afterwards Queen to William III., who, together with the Princess, afterwards Queen Anne, and the Duke of Monmouth, performed and danced in it. The *dramatis persone* and the names of the performers are prefixed. See a long account of it in Langbaine, ed. 1691, p. 92. It is advertised at the end of Dufey's *Squire Oldsapp*, 1679, as "a masque acted at Court by the Lady Mary, the Lady Anne, and many other persons of the greatest quality in England." Dryden wrote an epilogue, but it was rejected through the adverse influence exercised by Rochester. The prologue and choruses were published separately, 1675.

**Calistus**: See *Beauty of Women* and *Celestina*.

**Cambyses**: A Lamentable Tragedy, mixed full of pleasant mirth, of the Life of Cambyses. By Thomas Preston. 4to, twice printed without a date, between 1570 and 1585. In Hazlitt's Dodsley.

The story is taken from Herodotus and Justin. The running title is, *A Comedy of King Cambises*. This is the piece which gave rise to the phrase "King Cambyses' vein," employed by Shakespear.

**Cambyses, King of Persia**: A tragedy by Elkanah Settle. Acted at the Duke's Theatre. 4to, 1671, 1675, 1692.

This play is on the same story as the foregoing, and is written in heroic verse. The scene lies in Suza, and in Cambyses' camp near the walls of Suza. In a postscript, the author acknowledges that a fellow-student wrote about sixty lines near the commencement of the play.

**The Campaigners**; or, the Pleasant Adventures at Brussels: Comedy by T. Dufey. 4to, 1698. Scene, Brussels. Time, thirty-five hours.

Part of the plot is taken from a novel called *Female Falsehood*. Prefixed to this play is, "A familiar Preface upon a late reformer of the stage (Collier). Ending with a satyirical fable of the Dog and the Otter." Some of the music was composed by Purcell.

**Campaspe**: Compare *Alexander and Campaspe*.

**Camp-bell**, or the Ironmongers' Fair Field, at the installation of Sir Thomas Campbell, October 29, 1609. By Anthony Munday. 4to, 1609.

Only a fragment of this pageant is at present known.

**Cancer**: A Latin play supposed to have been acted before James I. in 1622. It was printed, with others, 12mo, 1648.

**Candlemas Day**, and the Killing of the Children of Israel, 1512: An interlude, preserved in MS. Digby 133, and printed with other pieces of the same character. 4to, 1835.

One John Parfre was the transcriber of the MS.

**The Canterbury Guests**; or, a Bargain Broken: A comedy by E. Ravenscroft. Acted at the Theatre Royal. 4to, 1695. Scene, Canterbury.



**The Captain :** A comedy by Beaumont and Fletcher. Fol., 1647.  
Acted before the Court in the year 1613.

**Captain Mario :** A comedy by Stephen Gosson (about 1580). Not printed.

"Since my publishing the *School of Abuse*," says Gosson, "two playes of my making were brought to the stage; the one was a cast of Italian devises, called the comedie of Captain Mario."—*Plays Confuted*.

**Captain Stukeley :** The Life and Death of Captaine Thomas Stukeley, with his marriage to Alderman Curtis's Daughter, and valiant Ending of his Life at the Battle of Alcazar. As it hath been acted. 4to, 1605.

**Captain Underwit :** See *Country Captain*.

**The Captives, Or, The Lost Recovered.** By Thomas Heywood. 1624.

Printed from a MS. by Bullen. It was licensed for performance at the Cock-pit by the Queen of Bohemia's men, September 3, 1624.

**Cardenio :** See *Love's Pilgrimage*.

**The Cardinal :** A tragedy by James Shirley. Acted in Black Friars, and, after the Restoration, at the Cockpit. Licensed on November 25, 1641, but not printed till 1652.

**Cardinal Wolsey :** A play ascribed to Henry Chettle, and acted in 1601. A second part was performed in 1602: both by the Earl of Worcester's Servants.

Not printed. Malone suspects that Chettle was not the original author, because he finds an account of money paid to him for "altering Cardinal Wolsey."

**Cards :** The Play of Cards, an unpublished drama of the seventeenth century, mentioned in Harington's *Apologie of Poetrie*, 1591.

"Sir John Harrington, in his *Apology for Poetry* prefixed to his translation of *Orlando Furioso*, having given the highest encomiums on tragedy in general, and particularly on that of *Richard III.*, proceeds: 'Then for Comedies, how full of harmless mirth is our Cambridge PEDANTIUS? and the Oxford BELLUM GRAMMATICALE? or, to speak of a London comedy how much good matter of state is there in that Comedy called, THE PLAY OF THE CARDS? In which it showed how Four Parasitical Knaves robbe the Four Principal Vocations of the realme, videl. The vocation of Souldiers, Schollers, Marchants, and Husbandmen. Of which comedy I cannot forget the saying of a notable and wise counsellor that is now dead [SIR FRANCIS WALSHINGHAM] who, when some (to sing *Placebo*) advised that it should be forbidden because it was somewhat too plain, and indeed, as the old saying is (SOOTH BOORD IS NO BOORD), yet he would have it allowed, adding it was fit "That they that do that they should not, should heare what they would not."'"—*Hawkins*, 1773.

**The Careless Lovers :** A comedy by Edward Ravenscroft. 4to, 1673.  
Acted at the Duke's Theatre.

This play was written after the time that Dryden had attacked this author's *Mamamouchi*; and in the epistle and prologue he has endeavoured to revenge his cause, by an attack on Dryden's *Almanzor* and *Love in a Nunnery*, and by retorting back on him the charge of plagiarism, which, notwithstanding what Ravenscroft says in his prologue, he is far from being clear of in regard to this very piece; as the sham scene in the fourth act, where Mrs. Breedwell and



Clapham bring in their children, and challenge marriage of the Lord de Boastago, is apparently stolen from Molière's *M. de Pourceaugnac*, Act II., Scenes 7 and 8. Whatsoever of that comedy, moreover, the author had not made use of in his *Mamamouchi*, he has transplanted into this piece.

In the epistle to the reader, the author says that "it was written at the desire of the young men of the stage, and given them for a Lenten play; they asked it not above a week before Shrove-Tuesday. In three days' time the first three acts were made, transcribed, and delivered to them to write out in parts. The two last acts took me up just so much time: one week completed it."

**The Careless Shepherdess:** A pastoral tragi-comedy by Thomas Goffe. 4to, 1656.

This play was successfully acted before the King and Queen at Salisbury Court, where the prelude is laid. The general scene is laid in Arcadia. It was written many years previously to the date of publication. A pastoral called the *Careless Shepherd*, mentioned in some catalogues, is perhaps this play.

**The Carnival:** A comedy by Thomas Porter. Acted at the Theatre Royal. 4to, 1664. Scene, Seville.

**Cartwright:** A play, founded upon the murder by Francis Cartwright of a clergyman named Storr, written by William Haughton in 1602.

See Henslowe's *Diary*, p. 225. An account of the incident was printed in 1603 and 1613, and Cartwright published his own narrative in 1621.

**The Case is Alter'd.** Ben: Jonson, His Case is Altered, As it hath been sundry times acted by the children of the Black Friars. 4to, 1609; in the folio of 1692.

There is no dedication or preface, and it is omitted in both the earlier folio editions.

Jonson cites the *Palladis Tamia* of Meres in this play, and we may augur, as the latter is mentioned by Nash in his *Lenten Stuff*, 1599, as popular, and as Meres does not name it, it had acquired a rapid success.

**Cassandra;** or, the Virgin Prophetess: An opera, acted at the Theatre Royal. 4to, 1692.

**Castara;** or, Cruelty without Lust: A play, entered on the books of the Stationers' Company, November 29, 1653, but probably never printed.

**The Castle of Perseverance:** One of the oldest moral-plays in the English language. A MS. formerly in the possession of Hudson Gurney.

See an interesting account of it in Collier's *History of Dramatic Poetry*, ii. 279.

**The Cataclysm:** See *Noah's Flood*.

**Catilina Triumphans:** A Latin comedy of the seventeenth century, of which two copies, one imperfect, are among the MSS. of Trinity College, Cambridge.

**Catiline's Conspiracy:** By Stephen Gosson. Not known.

It is mentioned by the author in his *School of Abuse*, 1579, and must have been in existence at that date. It is possible that it was the drama performed at Gray's Inn in January, 1587-8.



**Catiline's Conspiracy :** A play, by Robert Wilson and Henry Chettle. Acted 1598. Never printed.

It is not improbable that Ben Jonson made some use of this piece.

**Catiline, His Conspiracy :** A tragedy by Ben Jonson. 4to, 1611, 1635. Scene, Rome.

It was revived in December, 1668, on which occasion, observes Pepys, it was produced "most fine in clothes, and a fine scene of the Senate, and of a fight, as ever I saw in my life."

**Celestina :** The Tragi-Comedy of Celestina, wherein are discoursed in most pleasant style many philosophical sentences and advertisements, very necessary for young gentlemen, and discovering the sleights of treacherous servants, and the subtle carriages of filthy bawdes. Entered at Stationers' Hall, October 5, 1598, by William Aspley.

Compare *Beauty of Women*.

**The Cenocephali :** A play acted at Court in 1576-7 : "The historye of the Cenofalles, shoven at Hampton Court on Candlemas-day at night, enacted by the Lord Chamberleyn his men."

This was on the subject of the Cynocephali of India.

**Censure of the Judges :** See *Mercurius Britannicus*.

**Chabot :** The Tragedy of Chabot, Admiral of France. As it was presented by her Majesty's Servants at the private house in Drury Lane. Written by George Chapman and James Shirley. 4to, 1639.

The story of it is taken from the French historians, in their account of the reign of Francis I. Licensed on April 29, 1635. This is probably the piece advertised at the end of a *History of the Changes of Government in England*, 1660, as *Chawbut*. A play called *The Fall of Chabot* appears to have been in print before 1626. See Collier's *Memoirs of Alleyn*, p. 147.

**A Challenge at Tilt at a Marriage :** A masque, by Ben Jonson, 1613. Fol., 1616, 1640.

**A Challenge for Beauty :** As it hath been sundry times Acted by the King's Majesty's Servants at the Black Friars, and at the Globe on the Bankside. 4to, 1636. A tragi-comedy. Scene, Portugal.

Reprinted in Heywood's *Dramatic Works*.

**Chance Medley :** A play, by Wilson, Munday, Drayton, and Decker.

This play is mentioned in Henslowe's *Diary* under the date of 1598.

**The Chances :** A comedy by Beaumont and Fletcher. Fol., 1647. The scene, Bologna.

The plot is taken from a novel of Cervantes, called *The Lady Cornelia*. It was revived at the Cock-pit in Drury Lane in 1662.

**The Chances :** A comedy by the Duke of Buckingham. Acted at the Theatre Royal. 4to, 1682, 1692, 1705.

This is only the preceding play altered and amended. Pepys notes under February 5, 1667 : "To the King's house, to see the Chances ; a good play I find it, and the actors most good in it ; and pretty to hear Knipp sing in the play very properly, 'All night I weepe,' and sung it admirably."



**The Changeling :** A tragedy by Thomas Middleton and William Rowley. Acted at the private house in Drury Lane, and at Salisbury Court. 4to, 1653, 1668. The scene, Alicant. It was acted before the Court at Whitehall, January 4, 1623-4, and was revived in January, 1661.

This play met with very great success. The principal foundation of the plot may be found in the story of Alsemero and Beatrice-Joanna, in Reynolds's *God's Revenge against Murder*, Book I., Hist. iv., a work which had then just recently appeared. Under date of January 23, 1660-1, Pepys says: "To the Playhouse, and there saw the *Changeling*, the first time it hath been acted these twenty years, and it takes exceedingly." It was also acted at the Cardinal's Cap in Cambridge in 1662, according to a memorandum in MS. Sloane, 1900.

**The Changeling :** A comedy ascribed by Winstanley to Matthew Heywood. Not acted.

**The Change of Crowns :** A play, by Edward Howard, apparently altered from the following piece. Not printed.

Pepys notes under April 15, 1667: "To the King's house by chance, where a new play; so full as I never saw it. The play called the Change of Crownes, a play of Ned Howard's, the best that I ever saw at that house, being a great play and serious; only Lacy did act the country-gentleman come up to Court, who do abuse the Court with all the imaginable wit and plainness about selling of places, and doing everything for money. The play took very much." Yet the King was so offended by the allusions, that he forbade its repetition.

**The Changes ;** or, *Love in a Maze* : A comedy, by James Shirley. Acted at the private house in Salisbury Court, by the Company of his Majesty's Revels. 4to, 1632. Scene, London.

Pepys saw it on its revival at the King's Theatre in 1662, and notes (May 22): "The play hath little in it, but Lacy's part of a country-fellow, which he did to admiration." He saw it again, May 1, 1667, shortly after the suppression of Howard's version, and expressed the same judgment.

**The Characters of Two Royal Masques**, the one of Blackness, the other of Beauty, Personated by the most Magnificent of Queens, Anne, Queen of Great Britain, etc., with her honourable Ladies, 1605 and 1608, at Whitehall. Invented by Ben Jonson. 4to [1608].

The copy presented by the author to the Queen is in the British Museum. The former was presented on Twelfth Night, 1604-5; the latter, January 14, 1607-8. The Masque of Blackness, in an early MS. copy in the British Museum, is (Royal MS. 17, B. 31) called the *Twelfth Night Revels*. See the Shakespeare Society's Inigo Jones volume, 1848. In the *Revels' Accounts* it appears as the *Moors' Masque*, according to Cunningham. In a MS. quoted by Halliwell, there is an account of the performance at Oxford, in 1636, of what seems to be Jonson's work, a Mr. Moore taking part in it.

**Charity Triumphant ;** or the *Virgin Show* : Exhibited on the 29th of October, 1655, being the Lord Mayor [Alderman Dethicke's] Day. [By Edm. Gayton.] 4to, 1655. The Mercers' Pageant.

**Charles the First :** The Famous Tragedy of King Charles the First basely butchered. 4to, 1649.

**Charles VIII. of France ;** or, the *Invasion of Naples by the French* : An historical play by John Crowne. Acted at the Duke of York's Theatre. 4to, 1672. The scene, Naples.

The plot is taken from Guicciardini and some of the French historians. It is



written in heroic verse. The Earl of Rochester, notwithstanding the compliment paid him by the writer, in dedicating this play to him, ridiculed the piece and its author in his imitation of the third of Boileau's *Satires*. A song from this piece is inserted in the second part of *Westminster Drollery*, 1672, p. 66.

**A Chaste Maid in Cheapside :** A Pleasant conceited Comedy never before printed. As it hath been often acted at the Swan on the Bankside by the Lady Elizabeth's Servants. By Thomas Middleton. 4to, 1630.

**The Chaste Woman against her Will :**

A comedy under this title is mentioned in a list of "books in the presse, and ready for printing," as to be published by Nathaniel Brook at the Angel in Cornhill, appended to the *New World of English Words*, 1658. It is also advertised with others at the end of *Wit and Drollery*, 1661.

**Chaucer's Melibeus :** A Comedy, by Ralph Radcliff. Not printed.

**Chawbut :** See *Chabot*.

**The Cheater Cheated :** An interlude. Printed in the *Wits, or Sport upon Sport*, 8vo, 1672.

**The Cheats :** A comedy by John Wilson, written in the year 1662. 4to, 1664, 1671, 1684, 1693.

To the fourth edition, 1693, there is the addition of a new song, near the end of the fifth act, and also a short prologue on its revival after it had been suppressed by a faction.

**The Cheats of Scapin :** A farce, by T. Otway. 4to, 1677. The scene, Dover.

This farce is printed at the end of *Titus and Berenice*, which consists only of three acts, and was probably intended to be performed with it in the same manner as we have lately seen some pieces of irregular length destined for a joint performance. It is not much more than a translation of Molière's *Fourberies de Scapin*; the plot of which, moreover, is borrowed from the *Phormio* of Terence.

**The Chester Plays :**

A large collection of English mysteries, written by a monk of Chester in the fourteenth century. They were exhibited in that city, in a somewhat modernized form, as recently as the year 1600.

Five MSS. of these plays, all of a late date, have been preserved. The earliest, transcribed in 1591, is in the possession of the Duke of Devonshire; another, dated 1592, is in MS. Addit., B.M., 10,305; the next, copied in 1600, is in MS. Harl. 2013; a fourth, dated 1604, is in MS. Bodl. 175; and a fifth, written in 1607, is preserved in MS. Harl. 2124. Edited with notes by Thomas Wright, 2 vols. 8vo, 1843-7.

**Chester's Triumph :** Chester's Triumph in Honor of her Prince, as it was performed upon St. George's-day, 1610, in the foresaid City. By Richard Davies. 4to, 1610. Reprinted in Nichols' *Progresses of James I.*, ii. 291, and for the Roxburgh Club and Chetham Society.

The pageant was produced at the cost of Robert Amerie, ex-Sheriff of Chester.

**The Chester Tragedy :** Compare *Randall, Earl of Chester*.

**Chief Promises :** See *God's Promises*.



**Chinon of England :** A play so called is mentioned several times in Henslowe's *Diary*, and first under the date of January the 3rd, 1595-6, as acted at the Rose Theatre on that day. It might have been founded on Christopher Middleton's version of the story.

**Chloridia :** Rites to Chloris and her Nymphs. Personated in a masque at Court, by the Queen's Majesty and her Ladies, at Shrovetide, 1630-1. By Ben Jonson. 4to, 1630.

**Christianetta :** A play, by Richard Brome. Entered on the books of the Stationers' Company, August 4, 1640; but probably not printed.

**A Christian Turn'd Turk :** Or, the Tragical Lives and Deaths of the two famous Pirates, Ward and Dansiker. As it hath been publicly acted. Written by Robert Daborne. 4to, 1612.

The story is taken from the accounts of the overthrow of those two pirates, printed in 1609, and mentioned by Hazlitt. The play is not divided into acts.

**Christmas Comes but Once a Year :** A play by Heywood, Webster, Decker, and Chettle, written late in 1602, and acted at the end of the same year, or very early in 1603.

See Henslowe's *Diary*, pp. 243, 244, 245.

**Christmas, his Masque,** by Ben Jonson. Presented at Court on December 25, 1616. Fol., 1641.

**The Christmas Ordinary,** A Private Show, Wherein is expressed the Jovial Freedom of that Festival. As it was acted at a Gentleman's House among other Revels. By W. R., Master of Arts. 4to, 1682.

This piece was originally acted at Trinity College, Oxford, and was entered at Stationers' Hall on June 29, 1660.

**The Christmas Prince :** A piece acted at St. John's College, Oxford, in 1607.

Printed from a MS. in *Miscellanea Antiqua Anglicana*, 1816.

**Christ Jesus Triumphant :** A Latin comedy by John Fox, the Martyrologist. 8vo, Basil, 1556; edited by Rev. Thomas Calvert, 8vo, Lond., 1672.

Translated into English by John Day, and printed by him, 8vo, 1579, 1581, 1607.

**Christ's Descent into Hell :** A miracle-play represented before Henry the Seventh, in the year 1487, by the choir-boys of Hyde Abbey and St. Swithin's Priory.

**Christ's Passion :** A mystery, written by Kyllor, an early Scottish writer, and performed at Stirling.

**Christ's Passion :** A tragedy by George Sandys. 8vo, 1640, 1687.

This play was not intended for the stage, and is only a translation of the *Christus Patiens* of Hugo Grotius, with annotations.



**Chrysanaleia :** The Golden Fishing : Or, Honour of Fishmongers. Applauding the Advancement of Mr. John Leman, Alderman, to the Dignity of Lord Mayor of London. Taking his Oath in the same Authority at Westminster on Monday, being the 29 Day of October, 1616. Performed in hearty Love to him, and at the Charges of his worthy Brethren, the ancient and Right-worshipful Company of Fishmongers. Devised and written by A[nthony] M[unday], Citizen and Draper of London. 4to, 1616.

**Chryso-Thriambos :** The Triumphs of Gold. At the Inauguration of Sir James Pemberton, Knight, in the Dignity of Lord Mayor of London, on Tuesday the 29 of October, 1611. Performed in the hearty Love, and at the Charges of the Right Worshipful, worthy, and ancient Company of Goldsmiths. Devised and written by A. M., Citizen and Draper of London. 4to [1611].

**Cicilia and Clorinda ;** or, Love in Arms : A tragi-comedy by Thomas Killigrew. Fol., 1663, 1664.

This is formed into two plays, the first of which was written at Turin, about 1650, and the second at Florence, in 1651. The scene of both pieces lies in Lombardy ; and the characters of Amadeo, Lucius, and Manlius, seem copies of Aglatidas, Artabes, and Megabises, in the *Grand Cyrus*, Part i., Book 3.

**The Cid :** A tragi-comedy by Joseph Rutter, acted at Court, and at the Cock-pit, Drury Lane. In two parts, small 8vo, 1637-40. The former was reprinted, 12mo, 1650.

It is a translation at large, and with some alterations, of the *Cid* of Corneille, and was undertaken, the first at the request of the Earl of Dorset, to whose son the author was tutor, and the second by the command of King Charles I., who was so well satisfied with the first translation as to order the second part to be put into Rutter's hands for the same purpose.

"I to the Cock-pit, with much crowding and waiting, where I saw the Valiant Cid acted, a play I have read with great delight, but is a most dull thing acted." —*Pepys*, December 1, 1662.

**The Cid :** A tragedy, translated from the French of Monsieur Corneille, 1691, MS. Addit., B.M., 8888. Scene, Seville.

The name of the translator is not known. The MS. itself appears to be in the handwriting of William Pople, nephew of Andrew Marvell.

**Circe :** An opera, by Charles d'Avenant. Acted at the Duke of York's Theatre. 4to, 1677, 1685, 1703.

The prologue is by Dryden, and was afterwards rewritten by him ; the epilogue by Lord Rochester, and the music by Bannister. The scene lies in Chersonesus Taurica. The songs in this opera were published separately in 1677. The piece met on its appearance with considerable success.

**The Citizen Turn'd Gentleman :** A play by Ravenscroft, taken from Molière, acted at Dorset Garden. 4to, 1672. It was afterwards printed under the title of *Mamamouchi*, q.v.

**The City Bride ;** or, the Merry Cuckold : A comedy by Jos. Harris, acted at Lincoln's Inn Fields. 4to, 1696.

This play is borrowed almost entirely from Webster's *Cure for a Cuckold*, several whole scenes being the same.

**The City Gallant :** See *Green's Tu Quoque*.



**The City Heiress**; or, Sir Timothy Treatall: A comedy by Mrs. Behn, acted at the Duke's Theatre. 4to, 1682. Written in 1681.

This play was well received, but is in great measure a plagiarism, part of it being borrowed from Middleton's *Mad World, my Masters*, and part from Massinger's *Guardian*. Mrs. Behn has also introduced into it a great part of the *Inner-Temple Masque*, by Middleton. The prologue was written by Otway.

**The City Lady**; or, Folly Reclaim'd: A comedy by Thomas Dilke, acted at Little Lincoln's Inn Fields. 4to, 1697. Scene, Covent Garden.

It was acted only three nights.

**The City Madam**: A Comedy. As it was acted at the private house in Black Friars with great applause. Written by Philip Massinger. 4to, 1658, 1659.

It was first acted in 1632, by the King's company, as appears from an entry in Sir Henry Herbert's *Diary*, under the date of May 25 in that year. An alteration of it, under the title of the *Cure of Pride, or Everyone in their Way*, exists in MS.

**The City Match**: A comedy by Jasper Mayne, D.D., fol., 1639; 4to, 1658. This play was presented before the King and Queen at Whitehall in 1639.

The scene lies in London. Pepys notes that at the King's Playhouse, in September, 1668, he "saw the City Match, not acted these thirty years, and but a silly play." Reprinted in Hazlitt's *Dodsley*. Upon it and Rowley's *Match at Midnight*, Planché founded his *Merchant's Wedding*, 12mo, 1829. The *City Match* was altered by Mr. Bromfield, a surgeon, and performed under the title of the *Schemers*, and printed 8vo, 1755.

**The City Nightcap**; or, *Crede quod habes, et habes*: A tragi-comedy by Robert Davenport. Acted at the Phoenix, Drury Lane. 4to, 1661.

This play met with very good success. It was first acted at the Cock-pit in 1624. The plot of Lorenzo, Philip, and Abstemia, according to Langbaine, is borrow'd from the novel of the Curious Impertinent in *Don Quixot*, and that of Lodovico, Francisco, and Dorothea, from Boccaccio, vii. 7, on which likewise part of Ravenscroft's *London Cuckolds* is built; ed. 1691, p. 117. Reprinted in Hazlitt's *Dodsley*.

**City Politiques**: A comedy by J. Crowne. 4to, 1675, 1683, 1688, 1693.

In 1683 was published a broadside entitled: "The Prologue and Epilogue to the City Politicks, the Prologue spoken by Mr. Smith, the Epilogue spoken by Mr. Lee in the character of Bartoline, the old lawyer." Langbaine, p. 93, states that he had seen this play acted with applause.

**The City Shuffler**:

A play in two parts, respecting the second of which the Salisbury Court company incurred the displeasure of the Master of the Revels, as appears from the following entry in the office-book of Sir Henry Herbert: "October, 1633, exception was taken by Mr. Sewster to the second part of the City Shuffler, which gave me occasion to stay the play till the company had given him satisfaction, which was done the next day." A play so called is in the list of plays said to have been destroyed by Warburton's servant.



**The City Wit** ; or, the Woman wears the Breeches : A comedy by Richard Brome. In the *Plays*, 1653, and in the modern edition, 1873.

The prologue is in prose and verse. Compare *Ghost*.

**Civil Wars of France** : See *First Civil Wars of France*.

**Civitatis Amor** : The City's Love. An entertainment by water, at Chelsea and White-hall. At the joyful receiving of that Illustrious Hope of Great Britain, the High and Mighty Charles, to be created Prince of Wales, Duke of Cornwall, Earl of Chester, etc. Together with the Ample Order and Solemnity of his Highness's creation, as it was celebrated in his Majesty's Palace of Whitehall, on Monday, the fourth of November, 1616. As also the Ceremonies of that Ancient and Honourable Order of the Knights of the Bath ; And all the Triumphs shown in honour of his Royal Creation. 4to, 1616.

Reprinted in Nichols's *Progresses of King James*, vol. iii., p. 208, and in the editions of Middleton's Works.

**Claracilla** : A tragi-comedy by Thomas Killigrew, acted at the Phoenix in Drury Lane. 12mo, 1641 ; fol., 1664.

It was performed at the King's House after the Restoration.

**Claudius** : See *Nero*.

**Cleander** : See *Lovers' Progress*.

**Cleodora** : See *Queen of Arragon*.

**Cleomenes** ; or, the Spartan Hero : A tragedy by John Dryden, acted at the Theatre Royal. 4to, 1692.

The plot is professedly taken from Plutarch, but improved by the addition of Cassandra's love for Cleomenes, and by giving him a second wife. The scene lies in Alexandria, and in the port of that city ; and to all the editions is prefixed the life of Cleomenes.

**Cleopatra** : A tragedy by Samuel Daniel. 12mo, 1594, 1595, 1598 ; and in the *Poetical Essays*, 1599, etc. Scene, Alexandria.

This play is founded on the story of Cleopatra in Plutarch's *Lives of Antony and Pompey*. It was very much esteemed in its time ; and in the posthumous edition of it, 1623, there are various alterations greatly to its advantage.

**Cleopatra, Queen of Egypt**, the Tragedy of, by Thomas May. 12mo, 1639, 1654. First acted in 1626. Scene, Egypt.

This is upon the same story as the foregoing ; and the author has throughout quoted in the margin the historians from whom he took the story, viz. Plutarch, Dion Cassius, Suetonius, Strabo, and Appian.

**Cleophilus** : A Latin comedy, written by David Waterhouse. 4to, 1650, 1700.

**Cloridon and Radiamanta** : A play acted at Court in 1571, when it was "shoven on Shrove-Sundaye at nighte, by Sir Robert Lanes men."

**Clorys and Orgasto** : Acted February 28, 1591, at the Rose Theatre.

The only known mention of it is in Henslowe's *Diary*, p. 21.



**Cloth Breeches and Velvet Hose :** A moral, licensed conditionally to James Roberts, May 27, 1600.

It purports to have been acted by the Lord Chamberlain's servants. Apparently suggested by Greene's *Quip for an Upstart Courtier*, 1592.

**The Clouds :**

"The Clouds of Aristophanes, added not as a comickall divertisement for the reader, who can expect little in that kind from a subject so antient and particular but as a necessary supplement to the life of Socrates." By Thomas Stanley.

Appended to the second part of the *History of Philosophy*, 1655.

**Club Law :** A play made by the gowmsmen of Cambridge in ridicule of the townsmen.

Fuller describes it as "a merry but abusive comedy, which was acted at Clare-hall in 1597-8." Dr. Farmer possessed a MS., without title, which he conjectured from its character was a copy of this play.

**Club-Men :** A droll by Kirkman, taken from Beaumont and Fletcher. It is printed in the second part of the *Wits, or Sport upon Sport*, 1672.

**Clytophon :** A Latin comedy by George Ainsworth, preserved in MS. in the library of Emanuel College, Cambridge. At the end are written the names of *Gulielmus Brctonus possessor*, and *Georgius Ainsworthius scriptor*. Probably founded on Achilles Tatius.

**The Cobler of Queenhithe :** A play so called in the List of those belonging to the Rose Theatre in 1598.

It is probably the piece, not otherwise known, which was acted in October, 1597, by the Lord Admiral's and the Earl of Pembroke's Servants.

**The Cobler's Prophecy :** An interlude or dramatic sketch by Robert Wilson. 4to, 1594.

**Cockle-de-Moy :** See *Dutch Courtesan*.

**Cælo and Olympo :** A play mentioned by Henslowe as acted March 5, 1594-5. Compare *Golden Age*.

**Cælum Britannicum :** A Masque, at White-Hall in the Banqueting-House on Shrove-Tuesday-Night, the 18 of February, 1633[-4]. 4to, 1634; and in all the editions of Carew.

This masque was written at the command of the King, and performed by his Majesty and the nobles. The decorations were by Inigo Jones, and the music by H. Lawes. See an interesting note in Fleay, p. 318.

**The Coffee House :** See *Tarugo's Wiles*.

**Colas Fury ; Or, Lirenda's Misery :** A tragedy, by Henry Birkhead. 4to, 1646.

The subject of this play is the Irish rebellion which broke out in October, 1641; and the principal personages who had any concern in the transactions of that time are distinguished under fictitious names: viz., Duke of Ormond, Osiris; Sir John Borlase, Berosus, etc., as may be easily discovered by referring to Temple's, Borlase's, and Clarendon's Histories.

This tragedy was never acted, but is commended, in most extravagant terms, in two copies of verses prefixed to it. *Lirenda* is an anagram of *Ireland*.

**The College of Canonical Clerks :**

An interlude with this title was entered by John Charlewood on the books of the Stationers' Company in 1566-7.



**The Collier :** The History of the Collier, a play acted by Lord Leicester's men at Court, December 30, 1576, and on the following Sunday.

Possibly Fulwell's play of *Like will to Like*, though it was an old piece, having been printed in 1568.

**The Colonel :** This play was entered on the books of the Stationers' Company, by Ephraim Dawson, January 1, 1629-30, as the work of William Davenant. Compare *Albovine*.

**Comædiæ Aliquot Sacræ :** By Gawin Douglas, Bishop of Dunkeld.  
Mentioned by Bishop Bale.

**Comædiolæ :** By Sir Thomas More. No longer known.

Warton thinks that these were merely the allegorical hangings with verses which he composed while in his father's house.—*H. E. P.*, iii., 386-7, ed. 1824.

**The Combat of Love and Friendship :** A comedy, by Robert Mead. 4to, 1654.

This play was presented, during the author's lifetime, by the gentlemen of Christ Church College, Oxford, but was not published till after his decease. He was a member of that college.

**The Comedy of Errors :** By William Shakespear. Fol., 1623.

The plot of this play is founded on the *Menæchmi* of Plautus, translated by W. W. 4to, 1595. It is inserted in the list at the end of the *Old Law*, 1656, as if it then existed separately in print.

**Come See a Wonder :** See *Wonder of a Kingdom*.

**The Comical Hash :** A comedy, by the Duchess of Newcastle. In the *Plays*, 1662.

**The Comical Revenge ;** or, Love in a Tub : A comedy by Sir George Etherege, acted at the Duke of York's Theatre. 4to, 1669, 1689.

It was licensed for printing on July 8, 1664.

**The Committee :** A comedy, by Sir Robert Howard. Fol., 1665, 1692.

This comedy, which has had the second title of the *Faithful Irishman* added to it, was written not long after the Restoration. Pepys saw it acted at the Royal Theatre, on June 12, 1663, and describes it as "a merry but indifferent play, only Lacy's part, an Irish footman, is beyond imagination." It was written in ridicule of the puritanical party.

**The Committee Man Curried :** A comedy in two parts, represented to the view of all men, by S. Sheppard. 4to, 1647.

"A piece discovering the Corruption of Committee Men and Excise Men ; the unjust Sufferings of the Royal Party ; the devilish Hypocrisy of some Round-heads ; the Revolt for Gain of some Ministers. Not without pleasant mirth and Variety." These two plays have much more zeal than wit ; yet at the same time are most barefaced pieces of plagiarism ; there being scarcely anything of Sir John Suckling's, either in prose or verse, which has escaped the plunder of this dramatic adapter, exclusive of what he has borrowed from the first and third Satires of Juvenal, as translated by Sir Robert Stapylton. Though styled by the writer comedies, neither of them is much longer than one act of a play.



**Common Conditions :** A new and pleasant comedy or play after the manner of common conditions, licensed July 27, 1576, to John Hunter.

The only copy known to exist, which is now in the collection of the Duke of Devonshire, wants the title-page. See an interesting account of it in Collier's *History of Dramatic Poetry*, ii. 376.

**A Commonwealth of Women :** A play by Thomas Durfey, acted at the Theatre Royal. 4to, 1686. Scene, Covent Garden. Licensed on September 11, 1685.

This play is a mere alteration from Fletcher's *Sea Voyage*, and is very indifferently executed; for, as Langbaine observes, "what is either alter'd or added may be as easily discern'd from the original, as patches on a coat from the main piece."

**Comus :** A Masque presented at Ludlow Castle, 1634: On Michaelmas Night, before the Right Honourable John, Earl of Bridgewater, Viscount Brackly, Lord President of Wales, and one of His Majesty's most honourable Privy Council. By John Milton. 4to, 1637; in the edition of the *Poems*, 1645.

There is a MS. of it in the Ellesmere Collection, edited by Todd, 8vo, 1798. Milton was doubtless indebted for the first hint of this production, as well as for much general help, to the *Comus* of Puteanus, of which there was an edition at Oxford, 12mo, 1634.

**The Concealed Fancies :** A play by the Lady Jane Cavendish and Lady Elizabeth Brackley; MS. Bodl., Rawl. Poet. 16.

**Concealed Royalty, Or the May Queen :** A pastoral, 1674, by R. Carleton, a MS. formerly in the possession of F. W. Fairholt.

It was written for private representation, and in the winter time, as appears from the prologue, which was "spoken by the Right Honourable the Lady Christian Bruce." In this play, kings, queens, and nobles, crossed in love, retire to the fields, and enact shepherd life. The principal parts were performed by Lord Bruce and four ladies of his family.

**The Conceited Duke :** A play, which belonged to the Cock-pit Theatre in 1639.

**The Conceited Pedlar :** See *Aristippus*.

**The Conceits :** A play; entered on the books of the Stationers' Company, by R. Marriot, November 29, 1653, but probably not printed.

**Confessor :** A Latin drama by T. Sparowe, written about the year 1666. MS. Bodl., Rawl. Poet. 77.

There was a Thomas Sparowe admitted B.A. of Trinity College, Cambridge, 1673. It is dedicated to a Bishop not named.

**The Conflict of Conscience :** An excellent new Comedy, entitled the Conflict of Conscience, by Nathaniel Woodes, minister in Norwich. 4to, 1581.

This piece is in six acts, and relates to the events of the life of Francis Spira, who was converted to Popery, and who is referred to in the character of Philologus.

Spira's death by his own hand, in consequence of his mental distress at his abandonment of Protestantism, had occurred about 1548. The ballad of "Master Francis, an Italian, a Doctor of Law, who denied the Lord Jesus," in 1587, may have been founded on the play.

In Hazlitt's Dodsley.



**Connan, Prince of Cornwall :** A play, by Michael Drayton, in conjunction with Thomas Decker. Written in October, 1598.

**The Conquest of Brute :** A play by John Day, assisted by Chettle, mentioned in Henslowe's *Diary*, July, 1598, as "the Conqueste of Brute with the first fyndinge of the Bathc," that is, the hot-springs at Bath.

**The Conquest of China :**

A tragedy with this title appears to have been written by Sir Robert Howard, and was intended to be revised by Dryden. It was, however, never either acted or printed, and is now probably lost. See Johnson's *Life of Dryden*.

**The Conquest of China by the Tartars :** A tragedy by E. Settle, acted at the Duke's Theatre. 4to, 1676.

This play is written in heroic verse, and the plot founded on history. Downes, in his *Roscius Anglicanus*, p. 45, relates a curious anecdote of Jevon the actor in connection with this play.

**The Conquest of Granada by the Spaniards :** A tragedy, in two parts, by J. Dryden, acted at the Theatre Royal. 4to, 1672, 1678, 1681.

These two plays met with great success when performed ; but Langbaine, who was strongly prejudiced against this poet, has taken pains to point out how much he has borrowed for the forming of these pieces from the celebrated romances of *Almahide*, *Grand Cyrus*, *Ibrahim*, and *Guzman* ; although the mode in which he has made use of these materials is only that usually adopted by the old English dramatists—Langbaine, ed. 1691, p. 157. The prologue to the first part was spoken by Nell Gwyn in a broad brimm'd hat and waist-belt :

" This jest was first of t'other house's making,  
And five times try'd has never fail'd of taking ;  
This is that hat whose very sight did win ye,  
To laugh and clap as tho' the devil were in ye.  
As then for Nokes, so now I hope you'll be  
So dull, to laugh once more for love of me."

Nokes having appeared in some play in an enormous hat which pleased the audience so much, as to help off a bad play merely by the effect of it, Dryden caused a hat to be made of the circumference of a coach wheel, and when Nell Gwyn appeared in that strange dress, the house was immediately in convulsions ; the King wanted but little of being suffocated with laughter.—*Appendix to Downes*. Dufey made some additions to a later representation of this play.

**The Conquest of Spain :** See *John of Gaunt*.

**The Conquest of the West Indies :** A play, by William Haughton, in conjunction with Wentworth Smith and John Day. Acted in 1601.

**The Conscientious Lovers :** A comedy by C. Shadwell.

This play is included in Mears's Catalogue ; but we are doubtful whether it was ever printed.

**The Conspiracy :** A tragedy by Henry Killigrew. 4to, 1638 ; fol., 1653. Scene, Crete.

This piece was intended for the entertainment of the King and Queen at York House, on occasion of the nuptials of Lord Charles Herbert with Lady Mary Villiers, and was afterwards acted on the Black Friars stage. It was written at seventeen years of age, and the commendation bestowed on it by Ben Jonson and Lord Falkland created the author some envy among his contemporaries.



The edition of 1638 was a surreptitious one, published while Killigrew was abroad, and without his consent or knowledge; and he was so much ashamed of it that, to prevent it being known as the same piece, he altered the name to *Tallantus and Eudora*, on republishing it in 1653.

**The Conspiracy; or, the Change of Government: A tragedy** by W. Whitaker, acted at the Duke's Theatre. 4to, 1680. The scene, Turkey.

This play is written in rhyme, the epilogue composed by Ravenscroft.

**The Conspiracy and Tragedy of Charles Duke of Byron,** Marshal of France. Acted lately in two plays at the Black Friars. Written by George Chapman. 4to, 1608, 1625.

These pieces are both founded on history; and their plots may be seen in Mezeray, D'Avila, and other historians on the reign of Henry IV. of France. Dedicated "to my honorable and constant friend, Sir Thomas Walsingham, Knight, and to my much-loved from his birth, the right toward and worthy gentleman, his son, Thomas Walsingham esquire." Entered on the Stationers' Registers, June 5, 1608. These plays, as originally written, were objected to by the French Ambassador, and certain incidents were consequently omitted.

Henry Oxinden, of Barham, inserts, probably in error, in his MS. Common-place Book, 1647, "Byron's Conspiracy," 1594. Under the name of *Byron, Burone*, etc., it occurs in Henslowe's *Diary* under 1602, the probable date of its composition.

**The Constant Couple; or, a Trip to the Jubilee: A comedy** by G. Farquhar, acted at Drury Lane. 4to, 1700.

This was one of the most successful plays ever produced on the English stage. The author's biographers assert that it was acted, in the year of its production, fifty-three times at Drury Lane, and twenty-three times at Dublin. Farquhar had three benefits at the theatre on account of its great success.

In the preceding year, 1699, was published a small volume entitled "The Adventures of Covent Garden, in Imitation of Scarron's City Romance," a piece without the slightest degree of merit; yet thence our author took the characters of Lady Lurewell and Colonel Standard, and the incidents of Beau Clincher and Tom Errand's change of clothes, with other circumstances.

**Constantine:** A play mentioned in Henslowe's *Diary*, p. 23, as having been acted on March 21, 1591.

**Constantine the Great; Or the Tragedy of Love: A play** by N. Lee, acted at the Theatre Royal. 4to, 1684. Scene, Rome.

The epilogue was written by Dryden, and published separately, with the prologue, in 1683. Lee's prologue includes the oft-quoted couplet respecting the unmerited neglect of Spenser, Cowley, and Butler:

"Therefore all you who have male issue born,  
Under the starving sign of Capricorn;  
Prevent the malice of their stars in time,  
And warn them early from the sin of rhyme;  
Tell 'em how Spenser starv'd, how Cowley mourn'd,  
How Butler's faith and service were return'd."

**The Constant Maid:** A comedy by James Shirley, acted at the Nursery in Hatton Garden. 4to, 1640. Scene, London.

Republished, 4to, 1661, under the title of "Love will find out the Way," and with the initials *T. B.*; it was again published, 4to, 1667, as "The Constant Maid; or, Love will find out the Way." The unsold copies of 1640 were reissued with the author's "St. Patrick for Ireland," with a fresh title, 4to, 1657.



**The Constant Nymph**; or, the Rambling Shepherd: A pastoral, acted at the Duke's Theatre. 4to, 1678. The scene, Lucia in Arcadia.

This piece was written by a person of quality, who tells us that it suffered much through the defects of setting it off, when it came upon the stage. It was licensed on August 13, 1677.

**The Contented Cuckold**; or, the Woman's Advocate: A comedy by Reuben Bourne. 4to, 1692. Scene, London.

It was never acted.

**The Contention Between Liberality and Prodigality**: A pleasant Comedy, shewing the Contention between Liberality and Prodigality. As it was played before her Majesty. 4to, 1602.

This piece appears to have been written in the forty-third year of Queen Elizabeth's reign. In Hazlitt's Dodsley.

**The First Part of the Contention** betwixt the two famous Houses of York and Lancaster, with the death of the good Duke Humphrey; and the banishment and death of the Duke of Suffolk, and the Tragical end of the proud Cardinal of Winchester, with the notable Rebellion of Jack Cade: and the Duke of York's first claim unto the Crown. 4to, 1594, 1600 (two issues); and (with *Pericles* added at the end) under the title of the *Whole Contention*, n.d. [1619].

This was the foundation-play of the *Second Part of Henry the Sixth*. On June 29, 1660, the *Tragedy of Duke Humphrey* was entered at Stationers' Hall as the work of Shakespear; and Warburton the herald appears to have had a MS. copy. It was possibly an alteration of the *Contention*. Compare *Wars of Lancaster*.

**The Contention for Honour and Riches**: See *Honoria and Mammon*.

**The Contention of Ajax and Ulysses for the Armour of Achilles**, As it was nobly represented by young Gentlemen of Quality at a private entertainment of some Persons of Honour: By James Shirley. Printed in a volume with *Honoria and Mammon*, 8vo, 1659.

The plot is taken from the thirteenth book of Ovid's *Metamorphoses*.

**The Convent of Pleasure**: A comedy by the Duchess of Newcastle. Fol., 1668. It does not appear that this piece was ever acted.

**The Conversion of Saul**: A mystery of the early part of the sixteenth century, MS. Digby 133, in the Bodleian Library. First printed, 4to, Edinb., 1835.

**The Converted Courtezan**: See *Honest Whore*.

**The Converted Robber**: A pastoral by George Wilde, acted at St. John's College, Oxford, 1637. Scene, Salisbury Plain. MS. Addit., B.M., 14,047.

**The Converts**; or, the Folly of Priestcraft: A comedy. 4to, 1690.

Langbaine gives this piece high commendation; allotting it, in point of ingenuity, the next rank to Wycherley's *Plain Dealer*. Some copies of it have the second title only.



**Coriolanus** : A tragedy, by W. Shakespear. Folio, 1623.

The plot of this play is taken from Plutarch's Life of Coriolanus.

**Cornelia** : A tragedy, by Thomas Kyd. 4to, 1594; reissued, 4to, 1595, as Pompey the Great his Faire Cornelia's Tragedy, effected by her Father and Husband's Downcast, Death, and Fortune.

This is a translation from Robert Garnier, who distinguished himself as a poet during the reigns of Charles IX., Henry III., and Henry IV., and died at Mans in 1602, in the fifty-sixth year of his age. The translation is in blank verse, with only now and then a couplet, by the way of closing a paragraph or long sentence, and choruses which are written in various measures of verse, and are very long and sententious. In Hazlitt's Dodsley.

**Cornelia** : A play by Sir W. Bartley, acted in Gibbon's Tennis Court, Vere Street, Clare Market, June 1st, 1662. Not printed.

**Cornelianum Dolium** : Comœdia lepidissima, optimorum judiciis approbata, et theatri coryphæo, nec immerito, donata, palma choralis apprime digna. Auctore T. R. 12mo, 1638.

Prefixed is a frontispiece, representing the sweating-tub, which, from the name of the patient, was sometimes called Cornelius's Tub. See some account of this curious play in the *European Magazine*, xxxvii. 344. It was entered on the books of the Stationers' Company, March 30, 1638.

Probably by Thomas Riley, of Trinity College, Cambridge.

**The Cornish Comedy** : Acted at the Theatre Royal in Dorset Garden. 4to, 1696. Scene, Cornwall.

This play was published by George Powell, who, in a dedication to Christopher Rich, one of the patentees of his Majesty's Theatre, says, it was the conception of a few loose hours, and committed by the author to his hands to dispose of in the world.

**Corona Minervæ** : Or a Masque Presented before Prince Charles his Highness, the Duke of York his Brother, and the Lady Mary his Sister, the 27th of February, at the College of the Museum Minervæ. By Sir Francis Kinaston. 4to, 1635.

**The Coronation** : A comedy by J. Shirley. 4to, 1640. The scene, Epirus.

This play was printed as Fletcher's; but Shirley laid claim to it in a marginal note to his *Cardinal* (Six New Plays, 1653, sign. F. 4). The title-page gives it "as it was presented by Her Majesties Servants at the private house in Drury-lane." It was licensed on February 6, 1634-5.

**The Coronation of Queen Elizabeth**, with the Restauration of the Protestant Religion, or the Downfall of the Pope, being a most excellent play, as it was acted both at Bartholomew and Southwark Fairs this present year, 1680, with great applause, and approved of, and highly commended by all, the Protestant nobility, gentry, and commonalty of England, who came to be spectators of the same. 4to, 1680.

This is a droll, in three acts, intended for a half-hour's performance.

**The Corporal** : A play by Arthur Wilson, of Trinity College, Oxford. It was acted at the Black Friars. Scene, Lorraine.

Entered at Stationers' Hall, September 4, 1646.

Two MS. leaves of this play were sold with other fragments in a lot among Dr. Bandinel's books in 1861. In Sir Henry Herbert's Office Book, under date of January 14, 1632, there is an entry of a payment of £2, or 40s., to the King's Company, for allowing the performance of it by my Lord of Essex his servants. No complete copy of it in print or MS. seems to be known.



**The Corruptions of the Divine Laws :** See *Three Laws*.

**Cosmo :** A comedy acted at the Rose Theatre, January 12, 1593. Not printed.

**The Costly Whore :** A Comical History, Acted by the Company of the Revels. 4to, 1633. The scene, Saxony.

The play has considerable merit.

**The Councils of Bishops :** A comedy by Bishop Bale.

No copy of it is known.

**The Counterfeit Bridegroom ;** or, the Defeated Widow : A comedy. 4to, 1677.

This is an alteration of Middleton's *No Wit, No Help, like a Woman's*, in which the names of the characters are changed, and some new scenes added.

**The Counterfeits :** A comedy acted at the Duke's Theatre. By J. Leaner. 4to, 1679. The scene, Madrid.

The plot is taken from a Spanish novel, called the *Trepanner Trepanned*. It was licensed in August, 1678.

**The Country Captain :** A comedy by the Duke of Newcastle, acted with applause at Black Friars. 12mo, 1649.

Pepys notes under October 26, 1661 : "My wife and I to the theatre, and there saw the Country Capitaine, the first time it hath been acted this twenty-five years, a play of my Lord Newcastle's, but so silly a play as in all my life I never saw."

An alteration of this piece, conjecturally by Shirley, is in Harl. MS. 7,650.

**The Country Girl :** A comedy by Anthony Brewer. 4to, 1647. The scenes, London and Edmonton.

This play was frequently acted with great applause. See *Retrospective Review*, xvi., where some ground is shown for supposing it and the *Merry Devil of Edmonton* to have come from the same pen. The *Country Girl* was appropriated by John Leaner, and reproduced in 1677 as the *Country Innocence ;* or, the *Chambermaid turn'd Quaker*.

**The Countryman :** A play entered on the books of the Stationers' Company, September 9, 1653 ; but probably not printed.

**The Country Wake :** A comedy by Thomas Dogget. 4to, 1696, and n.d.

This play was acted with applause at Little Lincoln's Inn Fields. It was altered into a farce under the title of *Hob in the Well*.

**The Country Wife :** A comedy by William Wycherley, acted at the Theatre Royal. 4to, 1675, 1688.

Davies observes, that in this play is to be found a more genuine representation of the loose manners, obscene language, and dissolute practices, of Charles the Second's reign, than in any other drama known. But it is chiefly taken from Molière's *Ecole des Femmes*.

**The Country Wit :** A comedy by J. Crowne, acted at the Duke's Theatre. 4to, 1675, 1693. Scene, the Pall Mall, in the year 1675.

This play contains a good deal of low humour, and was a great favourite with King Charles II. Parts, both of the plot and language, are borrowed from Molière's *Sicilien, ou, l'Amour Peintre*.



**Courage, Kindness, Cleanness :**

A fragment of an early interlude, in which these were three of the persons, is preserved in MS. ; it was printed with Redford's *Play of Wit and Science* for the Shakespear Society.

**The Courage of Love :** See *Love and Honour*.**The Courageous Turk ;** or, *Amurath the First* : A tragedy by Thomas Goffe. 4to, 1632 ; 8vo, 1656.

The plot is from the histories of the Turkish empire in the reign of Amurath. It was acted by the Students of Christ Church, Oxford, of whom the author was one. Compared with the ranting absurdities of this piece, the tragedies of Lee are sober declamations. Our hero, on the appearance of a comet, addresses the following question to the stars :

" ——— How now, ye Heav'ns ! grow you  
So proud, that you must needs put on curl'd locks,  
And clothe yourselves in periwigs of fire !"

**The Coursing of the Hare ;** or, the *Madcap* : A comedy by William Hemmings, 1632-3.

This was never printed. It was probably acted at the Fortune Theatre. Compare *Madcap*.

**The Court Beggar :** A comedy acted at the Cock-pit by his Majesty's Servants anno 1632, written by Richard Brome. 8vo, 1653.

The author alludes to himself, in the prologue, as "full of age and care."

**The Court of Augustus Cæsar :** See *Gloriana*.**The Court Secret :** A tragi-comedy by James Shirley. 8vo, 1653. This play was prepared for the stage at Black Friars. The scene, Madrid.

Mrs. Pepys saw it acted in August, 1664, observing that it was "the worst that ever she saw in her life." It is dedicated to the Earl of Strafford.

**Courtship a La Mode :** A comedy by David Crauford, acted at Drury Lane. 4to, 1700.

Dedicated to John Le Neve, Esq., by William Pinkethman, the player, to whom the care of the publication had been left. The prologue is by Farquhar. In the preface, the play is said to have been written in ten mornings.

**Covent Garden :** A Pleasant Comedy : Acted in the year 1632. By the Queen's Majesty's Servants. The Author, Thomas Nabbes. 4to, 1638, 1639.

Dedicated to Sir John Suckling.

**The Coventry Plays :** *Ludus Coventriæ*, a Collection of Mysteries formerly represented at Coventry on the Feast of Corpus Christi. Edited by J. O. Halliwell from a MS. of 1468 in the British Museum, 8vo, 1841.

It is one of the four large collections of English mysteries known to exist.

**The Coxcomb :** A comedy by Beaumont and Fletcher. Folio, 1647.

It was performed at Court about March, 1613, and revived after the Restoration ; it was acted at the King's Playhouse in March, 1609.

**Cox of Collumpton :** See *John Cox of Collumpton*.



### Crack Me this Nut :

A play, acted at the Rose Theatre, September 5, 1595, and several times afterwards. It is probably identical with the "Play of the Nut," mentioned by Henslowe under December, 1601. Not printed.

### The Cradle of Security :

An interlude mentioned in *Sir Thomas More* (MS. Harl. 7,368), in Greene's *Arbasto*, 1584; *Patient Grissel*, 1603; John Taylor's Works, 1630, etc., but not printed, nor now probably in existence. The date of this piece may be placed between the years 1560 and 1570.

The following interesting account of it is extracted from a work, published in his seventy-fifth year, by an eye-witness of the representation: "In the city of Gloucester the manner is, as I think it is in other like corporations, that when players of enterludes come to towne, they first attend the mayor, to informe him what nobleman's servants they are, and so to get licence for their publike playing; and if the mayor like the actors, or would shew respect to their lord and master, he appoints them to play their first play before himselfe, and the aldermen and common counsell of the city; and that is called the mayor's play, where every one that will comes in without money, the mayor giving the players a reward as hee thinks fit, to shew respect unto them. At such a play my father tooke me with him, and made mee stand betweene his leggs as he sate upon one of the benches, where wee saw and heard very well. The play was called the Cradle of Security, wherein was personated a king, or some great prince, with his courtiers of severall kinds: amongst which three ladies were in speciall grace with him; and they, keeping him in delights and pleasures, drew him from his graver counsellors, hearing of sermons, listening to good counsell and admonitions, that in the end they got him to lye downe in a cradle upon the stage, where these three ladies, joyning in a sweet song, rocked him asleepe that he snorted againe; and in the mean time closely conveyed under the cloaths, where-withall he was covered, a vizard, like a swine's snout, upon his face, with three wire chains fastened thereunto, the other end whereof being holden severally by those three ladies, who fall to singing againe, and then discovered his face, that the spectators might see how they had transformed him, going on with their singing. Whilst all this was acting, there came forth of another doore, at the farthest end of the stage, two old men, the one in blew, with a serjeant at armes, his mace on his shoulder; the other in red, with a drawn sword in his hand, and leaning with his other hand upon the other's shoulder; and so they two went along in a soft pace round about by the skirt of the stage, till at last they came to the cradle, when all the court was in the greatest jollity; and then the foremost old man with his mace stroke a fearfull blow upon the cradle; whereat all the courtiers, with the three ladies and the vizard, all vanished; and the desolate prince starting up barefaced, and finding himselfe thus sent for to judgement, made a lamentable complaint of his miserable case, and so was carried away by wicked spirits. This prince did personate in the morall the wicked of the world; the three ladies, Pride, Covetousnesse, and Luxury; the two old men, the end of the world and the last judgment. This sight tooke such impression of me, that when I came to man's estate it was as fresh in my memory as if I had seen it newly acted."—Willis's *Mount Tabor*, 1639.

The phrase itself is used by many of our old writers as a familiar expression. See also Collier's *H.E.D.P.*, 1831, ii. 273.

**Craft upon Subtlety's Back :** An interlude, entered by Jeffrey Charlton on the books of the Stationers' Company, January 27, 1608; but not otherwise known.

### The Crafty Merchant :

In Sir Henry Herbert's manuscript *Diary*, under the date of September 12, 1623, is the following entry: "For the Lady Elizabeth's players, a new comedy called the Crafty Merchant, or Come to my Country-house, written by William Bonen." It was entered at Stationers' Hall, June 29, 1660, as the *Soldier'd Citizen*; or, *The Crafty Merchant*. It is in Warburton's list, and may be presumed to be the same piece as *The Crafty Merchant*; or, *the Soldier'd Citizen*, ascribed to Marmion, but not otherwise known.



**The Creation of Eve :** A mystery played by the Guild of Grocers at Norwich, 25 Henry VIII. Printed by Fitch. 8vo, 1856.

It is entitled in the MS. "the story of the Creacion of Eve, with the expellyng of Adam and Eve out of Paradyce."

**The Creation of the World :** See *Passion of Christ*.

**The Creation of the World :** A drama written in the Cornish language by William Jordan, 1611, and existing in MS. in the Bodleian. Printed in 1827, and again, more correctly, by Norris in his *Ancient Cornish Drama*, 1859, although the latter editor admits that his text is not quite trustworthy. A translation into English, in Harl. MS., 1867, was made by John Keigwin, of Moushole, in Cornwall, at the request of Trelawney, Bishop of Exeter.

The work is referred to by T. Heywood in his *Apology for Actors*, 1612. But it appears that a drama with this title was performed at Skinners' Well, 4 Richard II. See *Shakespeare Society's Papers*, iii. 43.

**The Creation of the World :** A piece so called was licensed by Sir Henry Herbert in 1624. It had, perhaps, some connection with the following article.

**The Creation of the World.**

This was a droll which was very popular at Bartholomew Fair at the close of the seventeenth, and commencement of the eighteenth, century. It concluded with a scene of "Noah and his family coming out of the ark, with all the beasts, two by two, and all the fowls of the air seen in a prospect sitting upon the trees." This droll is alluded to in *Wit and Drollery, Jovial Poems*, 1682, and is there called the *World's Creation*.

**Crispin and Crispianus :** An old popular drama frequently played by the Shoemakers' Guilds before 1643.

It is mentioned by Dr. William King (*Works*, 1776, i. 180).

**Cræsus :** A tragedy by W. Alexander, Earl of Stirling. 4to, 1604, 1607; and fol., 1637. Scene, Sardis.

The plot is borrowed from Herodotus, Justin, and Plutarch, with an episode in the fifth act from Xenophon's *Cyropædia*.

**Cromwell's Conspiracy :** A tragi-comedy relating to our latter times, beginning at the death of King Charles I., and ending with the happy restoration of King Charles II. Written by a person of quality. 4to, 1660.

**The Cruel Brother :** A tragedy by Sir W. Davenant. 4to, 1630. Presented at the Black Friars. The scene, Italy.

This tragedy is written in prose.

**The Cruel Debtor :** "A ballett intituled, An Interlude of the Cruel Detter, by [William] Wager," licensed to Thomas Colwell in 1565-6.

A leaf (sign. c iii.) of the original edition is among Bagford's Collections. Among the characters are Basileus, Flattery, Rigour, and Simulation.

This is in the lists accompanying the *Old Law*, 1656, and *Tom Tyler and his Wife*, 1661. It is curious that copies of so early a drama should have been on sale so long afterwards, unless a reprint of it, at present unknown, is meant. *Tom Tyler* itself was originally published about the same time, and republished in 1661.



**The Cruelty of the Spaniards in Peru :** Expressed by instrumental and vocal music, and by art of perspective in scenes, by Sir William Davenant, represented daily at the Cock-pit in Drury Lane, at three afternoon punctually. 4to, 1658.

This operatic exhibition was contrived in order to evade the prosecutions against acting and actors. It perhaps is alluded to by Evelyn, under the date of May 6, 1659, as "a new opera, after the Italian way, in recitative music and scenes, much inferior to the Italian composure and magnificence."

**The Cruelty of a Stepmother,** "shewen at Richmond on Innocentes daie at night, enacted by the Lord Chamberlaynes Servauntes, furnished in this office with sondrey thinges," a play acted at Court in December, 1578.—*Revels' Accounts*.

**Cuckold's Haven ;** or, an Alderman no Conjuror : A farce by N. Tate, acted at Dorset Gardens. 4to, 1685.

The plot of this piece is borrowed partly from *Eastward Hoe*, and partly from Jonson's *Devil is an Ass*.

**The Cuckolds' Masque :** Seventeenth century, Add. MS., B.M., 10,444 (the music only).

**The Cuck-Queans** and Cuckolds Errants, or the Bearing Down the Inn, a comedy by William Percy, 1601.

The prologue is supposed to be spoken by Tarlton's ghost. Edited for the Roxburghe Club, 1824. The original MS. is in private hands.

**The Cunning Lovers :** A comedy by Alexander Brome. 4to, 1654. The scene, Verona.

This piece was acted at Drury Lane with considerable applause. For the plot, see the *Seven Wise Masters of Rome*, and a novel called the *Fortunate Deceiv'd, and Unfortunate Lovers*. The play belonged to the Cock-pit company in 1639.

**Cupid :** The Masque of Cupid and other Shows. By Thomas Middleton, 1613.

See Dyce's *Middleton*, i., xix.-xx.

**Cupid's Banishment :** A masque presented to her Majesty by young gentlewomen of the Ladies' Hall in Deptford at Greenwich, the 4th of May, 1617. By Robert White. Printed from the original MS. in Nichols' *Progresses of King James I.*

It was probably borrowed by Nichols from Wootton, and never returned. It was sold among Mr. R. S. Turner's books in 1881.

**Cupid his Coronation :** In a masque, as it was presented, with good approbation, at the Spittle, divers times, by Masters, and young Ladies that were their scholars, in the year 1654. Written by T. J. MS. Bodl., Rawl. B., 165.

**Cupid and Death :** A masque by James Shirley. 4to, 1659.

This was presented before the Portuguese ambassador, on March 26, 1653. The music was composed by Matthew Lock and Christopher Gibbons, and a MS. copy of it, in the autograph of the former, entitled, "the instrumentall and vocall musique in the morall representation att the millitary ground in Leicester Fields, 1659," is in MS. Addit. B.M. 17,799.

**Cupid and Psyche :** See *Golden Ass*.



**Cupid's Mistress:** A play or masque by Thomas Heywood, not printed.

In his *Dialogues and Dramas*, 1637, p. 238, is a prologue "spoken to the King and Queene at the second time of the author's play calld Cupids Mistresse or Cupid and Psiche presented before them." The epilogue is given at p. 240, where we are informed that the masque concluded "with a stately measure of the gods and planets, they all standing about him bending."

**Cupid's Revenge:** A tragedy by Beaumont and Fletcher, acted by the Children of the Revels. 4to, 1615, 1630, 1635.

It was entered on the Stationers' books, April 24, 1615. The original performance by the Children of the Revels under Rossiter was on January 1, 1612-13. It was acted after the Restoration, under the title of *Love Despised*. "Thence to the Duke of York's House, and there saw Cupid's Revenge under the new name of Love Despised."—Pepys' *Diary*, August, 1668.

**Cupid's Sacrifice:** A Country Tragedy in Vacuniam, or Cupid's Sacrifice, by W. Percy, 1602. An unpublished MS., in private hands.

**Cupid's Vagaries:** See *Hymen's Holiday*.

**Cupid's Whirligig:** As it hath been sundry times Acted by the Children of the King's Majesty's Revels. By Edward Sharpham. 4to, 1607, 1616, 1630.

Licensed by Tilney on June 29, 1607. The conveyance of the captain out of the lady's chamber is founded on Boccaccio, Day 7, Novel 6.

**A Cure for a Cuckold:** A Pleasant Comedy. As it hath been several times Acted with great Applause. Written by John Webster and William Rowley. 4to, 1661.

This play was published by Kirkman, but it must have been acted many years before it was printed. Reprinted in Webster's Works.

**The Cure of Pride:** See *City Madam*.

**The Custom of the Country:** A tragi-comedy by Beaumont and Fletcher. Folio, 1647. Acted in 1628.

The plot is taken from Malespini's Novels, Day 6, Novel 6; and has been largely used by C. Johnson, in his *Country Lasses*, and by C. Cibber, in his *Love Makes a Man*. The idea is the alleged ancient feudal practice of *Droit de Seigneur*, as to which see a volume by Raepsaet, printed at Ghent, 8vo, 1817. The scene lies sometimes at Lisbon, and sometimes in Italy. The following notice of it occurs in Pepys' *Diary*, January 2, 1667: "Alone to the King's House, and there saw the Custom of the Country, the second time of its being acted, wherein Knipp does the Widow well; but of all the plays that ever I did see, the worst, having neither plot, language, nor anything in the earth that is acceptable; only Knipp sings a song admirably."

**Cutlack:** A play acted by the Lord Admiral's Servants in May, 1594, and often subsequently.

It was a favourite piece, and the principal character in it was played successfully by Edward Alleyn. Guilpin thus alludes to his personification of Cutlack in *Skialetheia*, 1598:

"Clodius, methinkes, lookes passing big of late,  
With Dunstans browes, and Allens Cutlack's gate."

**Cutter of Coleman Street:** A comedy by Abraham Cowley. 4to, 1663.

At the beginning of the civil war, says Dr. Johnson, as the prince passed through Cambridge in his way to York, he was entertained with the representa-



tion of the *Guardian*, a comedy, which Cowley says was neither made nor acted, but rough-drawn by him, and repeated by the scholars. That this comedy was printed during his absence from his country, he appears to have considered as injurious to his reputation ; though, during the suppression of the theatres, it was sometimes privately acted with sufficient approbation. When the King was restored, the neglect of the Court was not our author's only mortification : having by such alteration as he thought proper fitted his old comedy of the *Guardian* for the stage, he produced it at the Duke of York's theatre, under the title of Cutter of Coleman Street. It was treated on the stage with severity, and was afterwards censured as a satire on the King's party.

Pepys, under December 16, 1661, notes : "After dinner to the Opera, where there was a new play, Cutter of Coleman Street, made in the year 1658, with reflections much upon the late times ; and it being the first time, the pay was doubled, and so, to save money, my wife and I went into the gallery, and there sat and saw very well ; and a very good play it is—it seems, of Cowley's making."

**Cutwell** [or, **The Irish Knight**] : A play acted by the Earl of Warwick's men at the Bell in Gracechurch Street, in February, 1577, and prepared for performance at Court at Shrovetide, but withdrawn.

"For the cariadge of the partes of the counterfeit well from the Bell in Gracious Strete to St. John's to be performed for the play of Cutwell."—Cunningham's *Revels' Accounts*, p. 120.

**Cymbeline** : A tragedy by Shakespear. Folio, 1623.

**Cynthia and Endymion** ; or, the Loves of the Deities : A dramatic opera, in rhyme and in five acts, by T. Durfey. 4to, 1697.

This piece was designed to be acted at Court, before Queen Mary II. ; and, after her death in 1695, was performed at the Theatre Royal, where it met with good success. The story is taken from Ovid's *Metamorphoses* and Apuleius's *Golden Ass*. The scene lies in Ionia and on Mount Latmos. Dogget acted Collin, a country fellow who rails against the gods.

**Cynthia's Revels** : See *Fountain of Self-Love*.

**Cynthia's Revenge** ; or, Mænander's Extasy : A tragedy by John Swallow. 4to, 1613. The name of *John Stephens* is on the title-page of some copies as the author. It has introductory poems by Ben Jonson and others.

This play runs mostly in verse, and is one of the longest dramatic pieces that ever was written, and, as Langbaine says, withal the most tedious. The plot is from Lucan's *Pharsalia* and Ovid's *Metamorphoses*. The dedication is signed J. S., and the following lines in one of the commendatory poems leave little doubt that Swallow was the author :

"One Swallow makes no summer most men say,  
But who disproves that proverbe made this play."

**The Cyprian Conqueror** ; Or Faithless Relict : A play. The scene, Ephesus. MS. Sloane B.M., 3,709.

**Cyrus the Great** ; or, the Tragedy of Love : By John Banks, acted at Little Lincoln's Inn Fields. 4to, 1696. The scene, the Camp near Babylon.

This play was at first forbidden ; but afterwards came on, and met with very good success. Downes says, that Smith, having a long part in it, fell ill upon the fourth day, and died. This occasioned it to be laid aside, and it was not acted afterwards. The plot is taken from Scudery's romance of the *Grand Cyrus*.



**Cytherea**; or, the Enamouring Girdle: A comedy by John Smith. 4to, 1677. Scene, the city of York.

This play was never acted.

**Dame Dobson**; or, the Cunning Woman: A comedy by E. Ravenscroft, acted at the Duke's Theatre. 4to, 1684.

This is translated from *La Devineresse; ou, les faux Enchantemens*. Mrs. Curren in the prologue says that the *London Cuckolds* pleased the town and diverted the Court, but because some squeamish females had taken offence at it, Ravenscroft had made this play dull and civil.—*Genest*, i. 408. The prologue and epilogue were published separately in 1683.

**The Damselle**; or, the New Ordinary: A comedy by Richard Brome. 8vo, 1653. Scene, London.

This seems to have been one of the author's earliest productions, and to have been written several years before it was published.

**The Damselles a La Mode**: A comedy by R. Flecknoe. 12mo, 1667. The scene, Paris.

The plot, as the author himself confesses, is borrowed from the *Precieuses Ridicules*, the *Ecole des Femmes*, and the *Ecole des Maris*, of Molière. It was never acted.

**Damon and Pithias**: The excellent comedy of two the most faithful Friends, Damon and Pithias. Newly imprinted as the same was shewed before the Queen's Majesty by the children of her Grace's chapel; except the prologue, that is somewhat altered to the proper use of them that hereafter shall have occasion to play it, either in private or open audience. Made by Master Edwards, then being master of the children, 1571. 4to, and again in 1582. Scene, Syracuse.

This play is from a story in Valerius Maximus. Entered on the registers of the Stationers' Company in 1567-8 as "a booke intituled the tragicall comodye of Damonde and Pethyas"; but the impressions of 1571 and 1582 are the only ones now known. In Hazlitt's Dodsley.

**Damon and Pythias**: A play by Henry Chettle, written in 1599.

This was probably an alteration of the foregoing piece. It is frequently mentioned in Henslowe's *Diary*.

**A Danish Tragedy**: By Henry Chettle. Acted in 1602. Not now extant.

The only notice of it occurs in Henslowe's *Diary*: "Lent unto Thomas Downton the 7 of Julye, 1602, to geve unto Harye Chettell, in earneste of a tragedy called a Danysh tragedye, the some of xx.s."

**Darius**: A Pretty new Interlude, both pithy and pleasant, of the story of King Darius. Being taken out of the third and fourth Chapter of the third Book of Esdras. 4to, 1565.

There are twenty-one characters, but we are informed by the author that "six persons may easely play it."

**Darius**: A tragedy by the Earl of Stirling. 4to, Edinburgh, 1603; 4to, London, 1604, 1607; 12mo, 1616; and in the collected edition of 1637.

This was one of his Lordship's first performances, and was originally written in a mixture of the Scottish and English dialects; but the author afterwards not only polished the language, but even very considerably altered the play itself.



**Darius King of Persia :** A tragedy by J. Crowne, acted by their Majesties' Servants. 4to, 1688.

It is dedicated to Sir Geo. Hewytt, Bart., probably the person afterwards called Beau Hewitt. The scene lies in the plains and town of Arbela in Persia ; and the plot of this play, as well as of Lord Stirling's, is borrowed from the historians of the life of Alexander.

**David and Absolom :** A tragedy, in five acts, by Bishop Bale, not mentioned in the catalogue of his Works.

A MS. copy of this play, supposed to be in the author's handwriting, and certainly contemporary, containing 62 pages in quarto, is among the Stowe MSS. Mr. Fleay conjectures that it may be the play of the *Two Sins of King David*.

**The Dead Man's Fortune :** Not Printed.

The Plat sold for a considerable price at the sale of George Steevens's library in 1800 ; it was edited (with two others) by Halliwell Phillipps, folio, 1860. See an account of it in Collier's *History of Dramatic Poetry*, iii. 402. It belongs to the reign of Elizabeth.

**The Death of the Black Prince :** A tragedy. *Heber's MSS.*

**The Death of Robert, Earl of Huntington :** Otherwise called Robin Hood of merry Sherwood : With the honourable Tragedy of Chaste Matilda, his fair maid Marian, poisoned at Dunmow by King John. Acted by the Right Honourable the Earl of Nottingham, Lord High Admiral his Servants. By Anthony Munday and Henry Chettle. 4to, 1601.

It is mentioned by Henslowe under February, 1597-8, as the second part of the play of Robin Hood. Reprinted in Hazlitt's Dodsley.

**The Debauchee ;** or, the Credulous Cuckold, a comedy acted at the Duke of York's Theatre. 4to, 1677.

Though there is no author's name to this comedy, yet whatever difference there is between it and Richard Brome's *Mad Couple well Match'd* (of which it is little more than a revival) is the work of Mrs. Behn. The prologue and epilogue were written by Lord Rochester, as we learn from an advertisement at the bottom of the title-page to the *Triumphs of Virtue*. It was licensed on February 23, 1676-7, and published at the price of one shilling.

**The Deceiver Deceived :** A comedy by Mary Pix. 4to, 1698. Scene, Venice. Dedicated to Sir Robert Marsham, Bart. Acted at the Theatre in Little Lincoln's Inn Fields.

There are two dialogues in this play, one in the fourth act by D'Urfey, and the other in the last by Motteux, both set to music by Eccles. These dialogues are separately printed, after the prologue. It had little success.

**A Brief Declaration** of the shows, devices, speeches, and inventions, done and performed before the Queen's Majesty and the French Ambassadors at the most valiant and worthy Triumph, attempted and executed on the Monday and Tuesday in Whitsun week last, Anno 1581. Collected, gathered, penned, and published by Henry Goldwell. 8vo [1581].

Reprinted by Nichols. These were apparently "the devices to receive the French," 1580, mentioned by Mr. Fleay.

**Delfrigus :**

Apparently a piece performed in the country by one of the Companies (Lord Pembroke's), and mentioned in Nash's Preface to Greene's *Menaphon*, 1589.



**Delight :** See *Play of Plays*.

**The Delivery of Susannah :** A tragedy written in the sixteenth century by Ralph Radcliff. Not printed.

**The Deluge :** See *Noah's Flood*.

**Demetrius and Marsina ;** or, the Imperial Impostor and Unhappy Heroine. A tragedy, formerly in the possession of John Warburton, and sold by auction among his books and MSS. about the year 1759. Not printed.

**Deorum Dona :** A masque by Robert Baron. 8vo, 1647. Scene, Nicosia.

Performed before Flaminius and Clorinda, King and Queen of Cyprus, at their regal palace in Nicosia. This piece is part of a romance, called the *Cyprian Academy* ; but he has been in some measure guilty of piracy ; the ditty which is sung by Neptune and his train being made up from Waller's poem to the King on his Navy ; and part of act ii., scene I., nearly transcribed from another by the same author on Lady Isabella playing on her lute.

**Descensus Astrææ :** The Device of a Pageant borne before M. William Web, Lord Mayor of the City of London, on the Day he took his Oath, being the 29 of October, 1591. Whereunto is annexed, a Speech delivered by one clad like a Sea Nymph, who presented a Pinnacle on the Water, bravely rigged and manned, to the Lord Mayor, at the time he took Barge to go to Westminster. Done by G. Peele, Master of Arts in Oxford. 4to, 1591.

The Salters' Pageant. Reprinted in the editions of Peele.

**The Description of a Masque :** Presented in the Banqueting House at Whitehall, on St. Stephen's Night last, at the marriage of the Right Honourable the Earl of Somerset, and the Right Noble the Lady Frances Howard. Written by Thomas Campion. Whereunto are annexed divers choice airs composed for this masque, that may be sung with a single voice to the lute or bass-viol. 4to, 1614.

This was the *Masque of Squires*. Some of the music is in Addl. MS., B.M., 10,444.

**The Deserving Favorite :** As it was lately Acted, first before the King's Majesty, and since publicly at the Black Friars, by his Majesty's Servants. Written by Lodovick Carlell. 4to, 1629.

**The Destruction of Jerusalem :** By Thomas Legge.

This piece, which was written in the time of Queen Elizabeth, is mentioned in Kirkman's Catalogue, 1661 ; but, we believe, it was never printed. A play so called was acted at Coventry about 1577.

**The Destruction of Jerusalem by Titus and Vespasian :** A tragedy in two parts, by J. Crowne, acted at the Theatre Royal. 4to, 1677, 1703.

The foundation of the historical part of these plays is to be met with in Josephus.

**The Destruction of Troy :** A tragedy by John Banks, acted at the Duke's Theatre. 4to, 1670. First acted in 1678. Dedicated to Lady Katherine Roos.



**A Device of a Masque** for the Right Honourable the Lord Mountacute, to celebrate two marriages: between his son and heir and the daughter of Sir William Dormer, and between the son and heir of Sir William Dormer and the daughter of Lord Mountacute [Anthony Browne, Viscount Montagu (1554-92)]. By George Gascoigne. In his *Posies*, 1575; *Flowers*, xliii. (Hazlitt's Gascoigne, i. 77.)

**The Device of the Pageant** borne before Sir Wolstone Dixie, Lord Mayor of London, October 29, 1585. By George Peele. 4to, 1585.

Reprinted in Strype's edition of Stowe's Survey, folio, 1720, book v., pp. 136, 137; in Nichols' Progresses of Queen Elizabeth, ii. 221, and in the editions of Peele's Works. This pageant is curious and valuable; not only for the poetry, but because it describes the flourishing state of the metropolis in the days of Queen Elizabeth. The *dramatis personæ*, represented by the children of the pageant, are, London, Magnanimity, Loyalty, the Country, the Thames, the Soldier, the Sailor, Science, and first, second, third, and fourth Nymphs, who have all appropriate speeches assigned to them.

**The Device before the Queen's Majesty** at her Court at Greenwich, the 12th November, 1588: Entered on the Stationers' Registers, but not otherwise known.

**The Device of the Pageant** borne before the Right Hon. Martyn Colthorpe, Lord Mayor of the City of London, 29 October, 1588: Licensed for the press this year, but not at present known.

The Drapers' Pageant. See my *Handbook*, 1867, p. 450.

**The Device of the Pageant**: set forth by the Worshipful Company of the Fishmongers for the right honorable John Allot, established Lord Mayor of London, and Mayor of the Staple . . . , 1590: By T. Nelson. 4to, 1590.

Reprinted entire in the *Antiquary*, xiii. 54-56.\*

**The Device for the Queen's Day** [November 17], 1592.†

**The Device for the Queen's Day**, 1595.‡

**The Device to entertain Her Majesty at Harefield**, the house of Sir Thomas Egerton, Lo. Keeper, and his Wife, the Countess of Derby [in July, 1602].

Printed from the Conway MS. in the Shakespear Society's Papers, ii.

**The Device for the Queen's Day**, 1590: A masque, supposed to have been performed in the Tiltyard at Westminster, 17 November, 1590, to celebrate Elizabeth's succession. Printed by W. Hamper, 4to, 1820, from a MS. of the time belonging to the Ferrers family at Baddesley-Clinton, co. Warwick. In three parts.

The production opens with Sir Henry Lee's *Cartel*, and includes the *Supplication of the Old Knight*, the *Marriage of the Damsel of the Queen of Fairies*, the *Old Knight's Tale*, the *Ladies' Thanksgiving for their Delivery from Uncon-*

\* See my *Collections and Notes*, 3rd Series, p. 160.

† See Bacon's *Conference of Pleasure*, ed. Spedding, Introd.

‡ *Ibid.*



*stancy.* The third part contains the *Second Day's Work*, where the Chaplain makes the Relation, and the list concludes with the Legacy of the Manor of Love, with the appurtenances thereunto.

**Devices to be shown** by way of Masques before the Queen's Majesty at Nottingham Castle after the meeting of the Queen of Scots, 1562. Lansdowne MSS., No. 5.

These devices were not exhibited. See Fleay, p. 15

**The Devil and His Dam :** See *Grim the Collier*.

**The Devil is an Ass :** A comedy by Ben Jonson, acted in 1616; and printed in the folio of 1641, and in the later editions.

**The Devil of a Wife ;** or, a Comical Transformation, a farce by Thomas Jevon. Acted at the Theatre, Dorset Garden. 4to, 1686, 1693, 1695.

This little piece met with much success in the representation. The plot, however, is a very unnatural one, but is borrowed from the story of Mopsa in Sydney's *Arcadia*. A droll under the title of the *Devil of a Wife*, perhaps taken from Jevon's play, was acted at Bartholomew Fair in 1699.

**The Devil of Dowgate ;** or, Usury put to Use: A comedy by J. Fletcher, acted by the King's Servants, October 17, 1623.

See Dyce's Beaumont and Fletcher, xi., Introduction to the *Night-Walker*, of which Weber conjectures that the present play was an alteration by Shirley. But compare *Wit at Several Weapons*.

**The Devil's Charter :** A Tragedy, containing the Life and Death of Pope Alexander the Sixth. As it was played before the King's Majesty upon Candlemas night last: by his Majesty's Servants. But more exactly reviewed, corrected, and augmented since by the Author, for the more pleasure and profit of the Reader. By Barnaby Barnes. 4to, 1607.

The author has very closely followed Guicciardini, and seems also to have formed his play, in some measure, after the model of *Pericles*. It was entered at Stationers' Hall, October 15, 1607.

**The Devil's Law-Case ;** or, When Women go to Law, the Devil is full of Business: A tragi-comedy by John Webster. 4to, 1623. Dedicated to Sir Thomas Finch, Bart.

The circumstance of Romelio stabbing Contarino from malice, and it turning out to his preservation, seems borrowed from the story of Phæreus Jason, related by Valerius Maximus, lib. i., c. 8. This is probably the piece licensed, November 29, 1653, as *The Law Case*.

**A Dialogue (or Contention) betwixt a maid, a widow, and a wife :** By Sir John Davies.

This was presented, we learn, on the visit of Elizabeth to Sir Robert Cecil at his new house in the Strand, December 6, 1602, and the maid preferred. It is inserted in Davison's *Poetical Rhapsody*, ed. 1826, p. 12.

**The Dialogue of Dives :**

A dramatic production alluded to in Greene's *Groatsworth of Wit*, 1592, where the player says: "It was I that penned the Moral of Man's Wit, the Dialogue of Dives, and for seven years' space was absolute interpreter of the puppets."



**Demetrius and Enanthe:** A pleasant comedy written by John Fletcher, Gent. See *Humorous Lieutenant*.

Printed by Dyce from a MS. under this title, supposed to have been written about 1625, and containing passages not in the early printed copies; 8vo, 1830.

**[The Device of the Pageant** borne before Sir Christopher Draper, Ironmonger, at his initiation into the Mayoralty, 29 October, 1566. At the cost of the Worshipful Company of Ironmongers. By James Peele.]

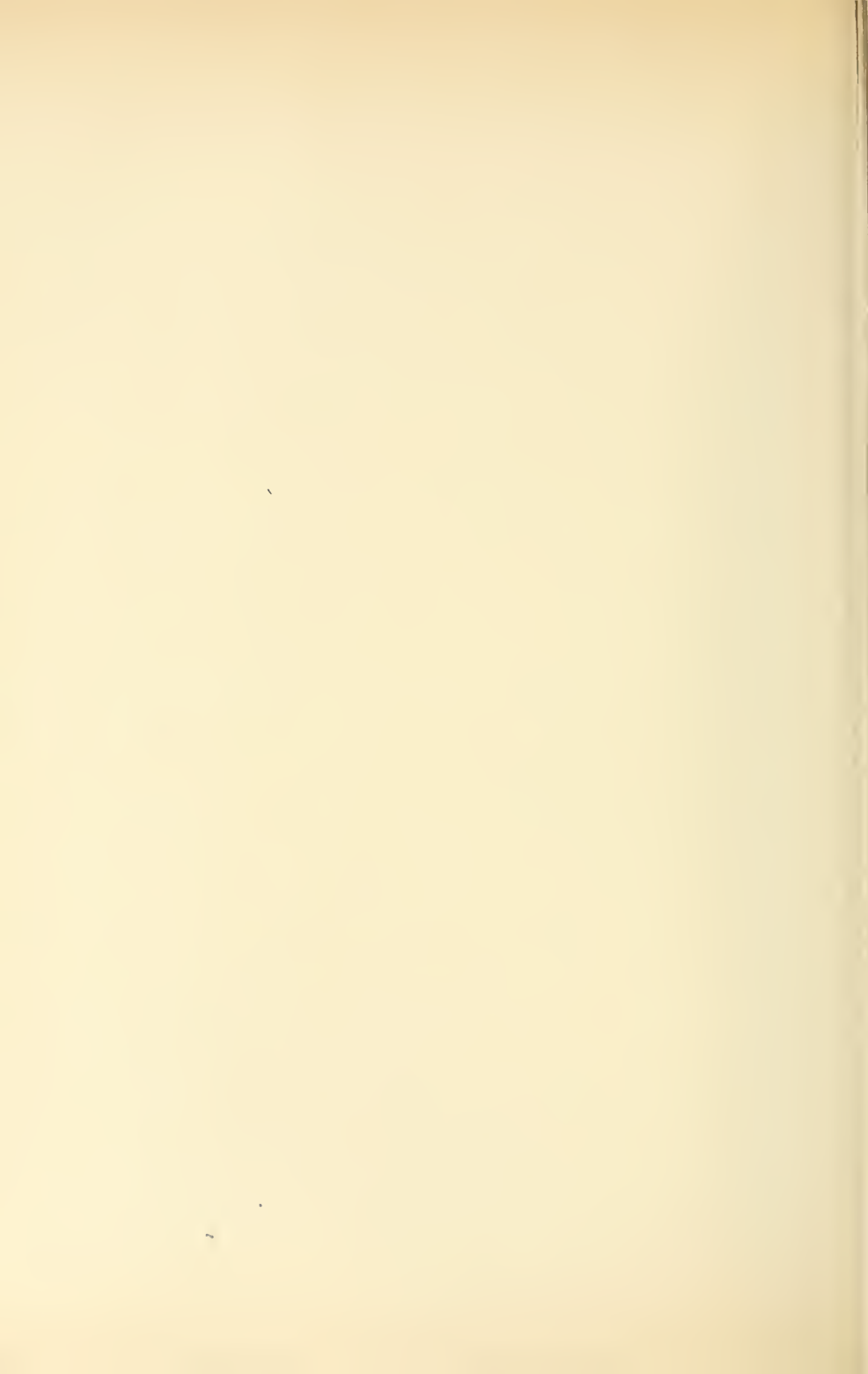
No printed copy of this work is known; but it appears that Peele or Pele received 30s. for it, and whereas he also supplied the company with seven pairs of gloves for the children in the Show at 6d. a pair, he may have been of the Glovers' Company. There is very little doubt that he was the father of the dramatist, who received from him his literary bent.

Like that of 1590, this pageant may hereafter be found. That it was printed is established by the following entry in the Ironmongers' books:

"Paide to the prynter for printing poses, speeches, and songs, that were spoken and songe by the children of y<sup>e</sup> pagent ... .. v<sup>s</sup>."

Whence we are entitled to infer that the tract was, in the same way as the Fishmongers' referred to below, privately printed for the company, and perhaps only a few struck off.







**Diana's Grove ;** or, the Faithful Genius : A tragi-comedy, never acted.

A MS. in private hands.

**Dick of Devonshire :** A curious old play of the seventeenth century.

Printed by Mr. A. H. Bullen from the Charlemont MS. now Egerton MS. B.M., 1994. Mr. Fleay identified it with Shirley's *Brothers*, and with the play of the *Politie Father*.

**Dick Scorner :** See *Hick Scorner*.

**Dido :** A Latin tragedy, acted before Queen Elizabeth in the magnificent chapel of King's College, Cambridge, when she honoured that university with a visit in 1564.

It appears from a Latin account of her Majesty's reception at Cambridge, written by Nicholas Robinson, afterwards Bishop of Bangor, that this *opus venustum et elegans*, as it is styled, was composed by one of the fellows of King's College. See MSS. Baker, 7037, p. 203. This we may suppose to have been John Rightwise, who was elected fellow of King's in 1507 ; and, according to A. Wood, "made the tragedy of *Dido* out of Virgil, and acted the same with the scholars of his school (St. Paul's, of which he was appointed master in 1522) before Cardinal Wolsey, with great applause." Hatcher, in his MS. collections in the Bodleian Library, assigns it to Edward Halliwell, who was admitted a fellow of King's College in 1532.

It is not perfectly clear to me that the *Dido* exhibited before the Queen at Cambridge in 1564, and that variously assigned to John Rightwise and Edward Halliwell, are identical. Was the Latin play of 1564 the one originally performed under Rightwise's direction at St. Paul's School in 1529, and subsequently revised by Halliwell, who was not admitted at King's College, Cambridge, till 1532 ?

**Dido :** A Latin tragedy by William Gager, presented in Christchurch Hall, Oxford, by some of the scholars of that society and of St. John's College, before Albertus de Alasco, a Polish Prince Palatine, in 1583 ; the scenery of which is described as follows by Holinshed, iii., 1355, "wherein the Queene's banket (with Eneas narration of the destruction of Troie) was livelie described in a marchpaine patterne ; there was also a goodlie sight of hunters with full crie of a kennel of hounds ; Mercurie and Iris descending and ascending from and to an high place ; the tempest, wherein it hailed small confects, rained rosewater, and snow an artificial kind of snow ; all strange, marvellous, and abundant."

**Dido :** The tragedy of Dido, Queen of Carthage : Played by the Children of Her Majesty's Chapel. Written by Christopher Marlowe, and Thomas Nash, Gent. 4to, 1594.

Dyce, in his edition of Marlowe, 1850, refers to the alleged Elegy on Marlowe, by T. Nash, prefixed to *Dido*, but not found with any extant copy known (i., xxxix.). This drama was not written by Marlowe and Nash in conjunction, but completed by the latter after Marlowe's death in June, 1593.

At p. 28 of Edmund Rudiard's *Thunderbolt of God's Wrath*, 1618, occurs an account of "Marlin, a Cambridge scholler, who was a poet, and a filthy Play-maker."

**Dido and Æneas :** A play acted by the Lord Admiral's Servants, 1597-8. This was perhaps an alteration of Marlowe's play on the same subject.



**Dido and Æneas :** An interlude performed at Chester.

See Warton's *H.E.P.*, 1871, iv. 311-12.

**Diocletian :** By Thomas Decker. Performed by the Lord Admiral's men, at the Rose, November 16 and 22, 1594.

Compare *Virgin Martyr*.

**Diogenes :**

"An Interlude of Diogenes" is mentioned in the dedication of S. Daniel's *Worthy Tract of Paulus Jovius*, 1585. Can Daniel refer to Lyly's Comedy of *Alexander, Campaspe, and Diogenes*, 1584?

**Dionysius the Tyrant :** A comedy acted at Dundee in or about 1540.

By James Wedderburn.

See Irving's *Scottish Poetry*, by Carlyle, ch. i., and Laing's repr. of the *Dundee Psalms*, 1868, x.

**Diphilo and Granida :** This is one of six pieces which are published in the second part of *Sport upon Sport*, 1672, and are attributed to Robert Cox.

**The Disappointed Ladies :** A Court masque, produced in the reign of James I.

**The Disappointment ;** or, the Mother in Fashion: A comedy by Thomas Southerne, acted at the Theatre Royal. 4to, 1684. The scene, Florence.

Part of the plot resembles the story of the Curious Impertinent in Don Quixote. The prologue was written by Dryden. It is dedicated to the Earl of Ossory.

**The Discontented Colonel :** By Sir John Suckling. The scene, Poland. 4to, n.d.

This piece was subsequently printed with the editions of the *Fragmenta Aurea*, etc., 1646-96, with corrections and additions, under the title of "Brennoralt. A tragedy. Presented at the private house in Black Friars by his Majesty's Servants." Revived at the Theatre Royal, 1661.

This piece appears to have been written about the time of the Scottish rebellion in 1639; as is proved by the continual satire on rebels, under the name of Lithuanians. One of the characters oddly says: "Kill me, if 't be but to preserve my wits."

**A Discourse** of the Queen's Majesty's Entertainment in Suffolk and Norfolk: With a description of many things then presently seen. Devised by Thomas Churchyard, Gent. With divers shows of his own invention set out at Norwich. And some rehearsal of her Highness's return from Progress. 4to [1579].

These shows were prepared by Churchyard himself, Henry Goldingham, and Bernard Garter.

**The Disguises :** A play, acted at the Rose Theatre, October 2, 1595. Not printed.

**The Disobedient Child :** A pretty and merry new interlude, compiled by Thomas Ingelend, late Student in Cambridge. 4to [about 1565].

This piece is written in verse of ten syllables. Reprinted in Hazlitt's Dodsley, where it is pointed out that the piece exhibits no ordinary literary merit. Compare *Sir Thomas More*.



**[The Distracted Emperor]:** A titleless play of the seventeenth century, of which Mr. Fleay is disposed to ascribe the authorship to Nathaniel Field. *Egerton MS., B.M., 1994.*

From the Charlemont sale in 1865. Printed by A. H. Bullen.

**The Distracted State:** A tragedy by J. Tatham, written in 1641. 4to, 1651. The scene, Sicily.

The author's hatred to the Scots is apparent throughout; he introduces a Scotch mountebank undertaking to poison Archias, the elected king, at the instigation of Cleander. Dedicated to Sir William Sidley, Bart.

**Distressed Innocence; or, the Princess of Persia:** A tragedy by Elk. Settle. Acted at the Theatre Royal. 4to, 1691.

This play was received with great applause. The plot is founded on the History of Isdegerdes, King of Persia; and the author declares that whatever fictions he may elsewhere have interwoven, the distresses of his principal characters Hormidas and Cleomira are true history. He likewise acknowledges great assistance in it from Betterton and Mountford, the latter of whom wrote the last scene and the epilogue. Langbaine gives it the date of 1690.

**The Distresses:** A tragi-comedy by Sir William Davenant. Printed in the folio of 1673. Scene, Cordua.

**Dives and Lazarus:** A comedy by Ralph Radcliff. Not printed.

A moral-play so called is mentioned in the Elizabethan play of *Sir Thomas More*, and again in Greene's *Groat'sworth of Wit*, 1592.

**Dives and Lazarus:** A droll acted at Bartholomew Fair in the seventeenth century. It is mentioned in *Wit and Drollery*, 1682, and in the Second Part of the Pleasant Musical Companion, 1687.

**The Divine Comedian:** See *Soul's Warfare*.

**The Divorce:** A play entered on the books of the Stationers' Company, November 29, 1653, but not printed.

**Doctor Faustus:** The Tragical History of D. Faustus. As it hath been Acted by the Right Honourable the Earl of Nottingham his Servants. Written by Chr. Marlowe. 4to, 1604. Reprinted, 4to, 1609, 1611, 1616, 1620, 1624, 1631, 1663, as *The Tragical History of the Horrible Life and Death of Doctor Faustus*.

Licensed to Thomas Bushell, January 7, 1600-1, and again to John Wright, September 13, 1610. The scenes at Rhodes and Wittemberg, and the plot, have been said to be founded on Camerarius, Wierus, and other writers on magic.

The additions which occur in the later quartos are discarded by Dyce; yet Decker and others were paid to augment the play as early as 1597-1602. It was probably completed by Marlowe in 1592, and arose from his study of the prose tract then (1592) newly issued, and the ballad previously (1589) licensed, rather than from a resort to foreign works.

There seems to be no registration of the play before 1601. A friend proposes to give reasons for thinking that Shakespear owed to *Faustus* some hint for his own *Prospero* in the *Tempest*, the two names being obviously of co-ordinate sense. It may be here observed that Filippo Maria Visconti, Duke of Milan (1423-47), was addicted to divining practices, etc., but I scarcely know how Shakespear could have heard of him, unless it were by tradition.

In one scene the author is apparently indebted to the old poem of *Dan Hew Monk of Leicester*, printed about 1570. From a passage in Rowlands' *Knave of Clubs*, originally published in 1600, it appears that Edward Alleyn played the principal part:

"The gull gets on a surplice,—with a crosse upon his breast,  
Like Allen playing Faustus,—in that manner was he drest."



Marlowe's *Faustus* is not the Faustus of German history and folk-lore, any more than Goethe's. In both cases the dramatist created a new hero under the old name, with nothing but the general idea and outline in common. See my volume of *National English Legends*, 1891.

**Doctor Faustus**, The Life and Death of, with the Humours of Harlequin and Scaramouch; as they were acted by Lee and Jevon. A farce by W. Mountford. Acted at the Queen's Theatre in Dorset Gardens, and revived at the Theatre in Lincoln's Inn Fields. 4to, 1697.

It was first acted between 1684 and 1688. See Genest, i. 450.

**The Doctors of Dulhead College**: A droll by Kirkman, taken from Fletcher's *Monsieur Thomas*. Printed in the second part of the *Wits, or Sport upon Sport*, 1672, and separately by Halliwell, 12mo, 1860.

**Don Carlos Prince of Spain**: A tragedy by Thomas Otway, acted at the Duke's Theatre. 4to, 1676, 1679.

This play is written in heroic verse, was the second work of the author, and met with very great applause. The plot is taken from a novel of the same name, by Saint Real, 12mo, 1674, and also from the Spanish Chronicles in the Life of Philip II. Its success may be gathered from the following lampoon of Rochester, in his Trial of the Poets for the Bays:

"Tom Otway came next, Tom Shadwell's dear zany,  
And swears, for heroicks, he writes best of any:  
Don Carlos his pockets so amply had fill'd,  
That his mange was quite cur'd, and his lice were all kill'd,  
But Apollo had seen his face on the stage,  
And prudently did not think fit to engage,  
The scum of a playhouse for the prop of an age."

**Don Horatio**: See *Spanish Tragedy*.

**Don Japhet of Armenia**: A Comedy by Monsieur Scarron. Englished by S<sup>r</sup> William Lower, Knight, 1657. A 4to MS. in the British Museum. Not printed.

A MS. of this play, possibly the same, is said to have been preserved at Skeffington Hall.

**Don Quixote**: "The History of Donquixiot, or the Knight of the ill-favoured face, a comedy." Advertised at the end of the *New World of English Words*, 1658, and of *Wit and Drollery*, 1661, as in the press. Not at present known.

**The Comical History of Don Quixote**: As it was Acted at the Queen's Theatre in Dorset Gardens, by their Majesties Servants. By Thomas Durfey. In Three Parts. 4to, 1694-6. The Songs to Part III. were printed separately, folio, 1696.

In the First Part the Epilogue was spoken by Dogget as Sancho. All the parts were well received; but the third began to grow wearisome, although it was enlivened by the Marriage of Mary the Buxom.

**Don Sebastian, King of Portugal**: A tragedy by J. Dryden, acted at the Theatre Royal. 4to, 1690, 1692.



**The Double Dealer :** A comedy by W. Congreve, acted at the Theatre Royal. 4to, 1694.

A person who saw this acted early in 1694 thus notices it in a letter dated March 22 : "It has fared with that play, as it generally does with beauties officiously cried up ; the mighty expectation which was raised of it made it sink even beneath its own merit."

**The Double Marriage :** A play by Beaumont and Fletcher. Folio, 1647. Scene, Naples.

It was revived after the Restoration. See a prologue in *Covent Garden Drollery*, p. 14.

**The Doubtful Heir :** A tragi-comedy by James Shirley. 8vo, 1652. Scene, Murcia.

In his *Poems*, 1646, is a "Prologue at the Globe to his Comedy called the Doubtful Heir, which should have been presented at the Blackfriars."

**The Downfall of Robert Earl of Huntington**, afterwards called Robin Hood of merry Sherwood ; with his love to Chaste Matilda, the Lord Fitzwater's Daughter, afterward his fair maid Marian. Acted by the Right Honourable the Earl of Nottingham, Lord High Admiral of England, his Servants. By Anthony Munday. 4to, 1601.

This and the *Death of Robert Earl of Huntington* are cited by Henslowe under February, 1597-8, as the *First and Second Parts of Robin Hood*. On November 18, 1598, Chettle received a payment for "mending" the former. The play was apparently further altered for performance at Court. Reprinted in Hazlitt's *Dodsley*. Compare *Robin Hood* and *Metropolis Coronata*.

**The Duchess of Suffolk :** The Life of the Duchess of Suffolk. As it hath been divers and sundry times acted with good applause. 4to, 1631. Scene, London.

The plot is founded on Fox's *Book of Martyrs*. In Sir Henry Herbert's *Diary* is the following entry, under January 2, 1624-5 : "For the Palsgraves company, the History of the Dutchess of Suffolk, which, being full of dangerous matter, was much reformed by me ; I had two pounds for my pains ; written by Mr. Drew." It was licensed for the press as the work of Thomas Drue, November 13, 1629.

**The Duke :** See *Humorous Courtier*.

**A Duke and no Duke :** A farce by N. Tate. Acted by their Majesties' Servants. 4to, 1685, 1693.

The scene of this piece lies in Florence, and the plot is taken from *Trappolin Suppos'd a Prince*. A preface "concerning farce" is prefixed.

**Duke Humphrey :** See *Contention*.

**The Duke of Guise :** By Henry Shirley.

This play was entered on the books of the Stationers' Company, September 9, 1653, but is not otherwise known. Compare *Guise* and *Massacre at Paris*.

**The Duke of Guise :** A tragedy by Dryden and Lee. Acted by their Majesties' Servants. 4to, 1683, 1687.

The object of this play evidently was to serve the Duke of York, whose succession was opposed. The plot is taken from Davila, Mezeray, and other writers on the reigns of Henry III. and Charles IX., and the story of Malicorne



the conjurer, from Rosset's *Histoires Tragiques*. Dryden wrote only the first scene, the whole fourth act and the first half, or somewhat more, of the fifth. All the rest of the play is Lee's.

Dryden was severely attacked for this piece, which was considered as levelled at the then enemies of the English Court; on which he declares, in his *Vindication*, that it was at Lee's earnest request that he joined him in writing it; nor was it in his thought to expose any person living. "After the writing of *Edipus*," says he, "I passed a promise to join with him in another; and he happened to claim the performance of that promise just upon the finishing of a poem, when I would have been glad of a little respite before the undertaking of a second task." Several passages in this play are borrowed from Lee's *Massacre of Paris*.

### The Duke of Lerma :

A play to which Sir R. Howard refers in the preface to his own, 4to, 1668, as having been shown to him, and as being unfit for the stage. He does not name the writer. Compare *Great Favourite* and *Spanish Duke of Lerma*.

**The Duke of Milan :** A tragedy. As it hath been often acted by his Majesty's Servants at the Black Friars. Written by Philip Massinger. 4to, 1623, 1638. Dedicated to Lady Stanhope.

The plot is taken partly from Guicciardini, book 8, and partly from Josephus.

**The Duke of Milan and the Marquis of Mantua :** A play acted at Whitehall on St. Stephen's day at night, 1579, by the Lord Chamberlain's Servants.

**The Duke's Mistress :** A tragi-comedy by James Shirley, acted at the private house, Drury Lane. 4to, 1638. Scene, Parma. It was first acted in 1636.

**The Dumb Bawd :** By Henry Shirley. Not printed; it was entered on the books of the Stationers' Company, September 9, 1653.

**The Dumb Knight :** The dumb-Knight. A pleasant Comedy, acted sundry times by the Children of his Majesty's Revels. Written by Jervis Markham [and Lewis Machin]. 4to, 1608, 1633. The scene, Cyprus.

There were two issues in the former year, in the later of which the play is described as "A Historical Comedy," and the writer's names do not appear. This title is followed in the 4to of 1633. In Hazlitt's Dodsley.

The most essential incidents of the plot are taken from Bandello, and are similar to those in the *Queen; or, the Excellency of her Sex*. Though this play was acted several times, it found many enemies, as we may perceive from the preface, where the author says the play was misconstrued.

He also says that, in the composition of the play, he had "a partner whose worth had been often approved;" and as the name of Markham is found in some copies in the place of Machin, perhaps it is the joint production of those two writers. It was entered at Stationers' Hall, October 6, 1608.

**The Dumb Lady ; or, the Farrier made Physician :** A comedy by John Lacy. Acted with success at the Theatre Royal. 4to, 1672. Dedicated to the Earl of Southampton. The scene, London.

The plot and much of the language of this play are from Molière's *Médecin malgré lui*.

**The Durance Masque :** Seventeenth century. Addit. MS., British Museum, 10,444 (the music only).



**The Dutch Courtezan :** As it was played in the Black Friars by the Children of her Majesty's Revels. Written by John Marston. 4to, 1605.

This play is mentioned in the *Black Yeare*, 1606, as "corrupting English conditions." Reprinted in the editions of Marston. The incident of Cocklelemoy's cheating Mrs. Mulligrub, the vintner's wife, of the goblet and the salmon, is taken from the story related in the *Palace of Pleasure*. Compare *The Revenge*, etc.

**The Dutch Lover :** A comedy by Mrs. Behn. Acted at the Duke's Theatre. 4to, 1673. The scene, Madrid.

The plot is founded on the stories of Eufemie and Theodore, Don Jame and Frederic, in the Spanish novel, called *Don Fenise*. Mrs. Behn, in her address to the reader, begins thus: "Good, sweet, honey, sugar-candied reader, which I think is more than any one has call'd you yet." There is an epilogue, but no prologue, the latter having been "by misfortune lost."

**The Duchess of Fernandina :** A tragedy by Henry Glapthorne.

This piece was entered at Stationers' Hall, June 29, 1660, but has not been published. The MS. is in the list of those said to have been destroyed by Warburton's servant.

**The Tragedy of the Duchess of Malfy,** as it was presented privately at the Black Friars, and publicly at the Globe, by the King's Majesty's Servants. 4to, 1623, 1640, and n.d. (about 1660).

The scene lies at Amalfi, Rome, etc., and the story of it is well known in history. Lope de Vega wrote a play on the same subject, called *El Mayordomo de la Duquesa de Amalfi*; and besides the historians of Naples, Goulart has given this tale a place in his *Histoires Admirables*; Bandello has worked it up in one of his novels; and it is found in an English dress in Painter's *Palace of Pleasure*.

The first edition of this play is described in the title-page as "the perfect and exact Coppy, with diverse things Printed that the length of the Play would not bear in the presentment." Burbage, Taylor, Lowin, and other eminent actors, performed parts in this tragedy. It was revived with alterations, and printed in 4to, 1678, 1708.

**The Dutch Painter and the French Brank :** A play so called was licensed by Sir Henry Herbert, June 10, 1622, for performance by the Prince's Servants at the Curtain.

**Dyceon of Bedlam :** A play under this title was entered on the books of the Stationers' Company, by Thomas Colwell, in 1562. This play, I believe, was never published. It seems to have been the first sketch of Gammer Gurton's Needle, which appeared in 1575, from the same printer, or perhaps is the play itself.

**The Earl of Gloucester :** The honorable life of the humorous Earl of Gloster, with his conquest of Portugal, acted by the Lord Admiral's Servants. A play mentioned by Henslowe under 1601 as written by Anthony Wadeson.

**Earl Goodwin and his Three Sons :** A play by Robert Wilson, in conjunction with Drayton, Chettle, and Dekker. Acted in 1598. A second part of the above play, by the same authors, was acted the same year by the Lord Admiral's Servants. Neither of them was printed.



**Eastward Hoe:** As it was played in the Black Friars. By the Children of her Majesty's Revels. Made by Geo: Chapman, Ben: Jonson, Joh: Marston. 4to, 1605; in Chapman's Works, 1873.

There were no fewer than three different editions in 1605. It is said that, for writing this comedy, wherein the authors were accused of reflecting on the Scots, they were committed to prison, and were in danger of losing their ears and noses. They, however, received pardons; and Jonson, on his release from prison, gave an entertainment to his friends, among whom were Camden and Selden. The offensive parts are omitted in all but a few copies of the first issue. Curiously enough, on January 25, 1614, the play was acted at Court.

See Chapman's *Homer*, by Hooper, i. 32. The piece was revived at Drury Lane in 1751, under the title of *Eastward Hoe*; or, *The Prentices*.

**Edgar;** or, the English Monarch: An heroic tragedy, by T. Rymer. 4to, 1678; and again, 4to, 1691, under the title of the *English Monarch*.

This play is written in heroic verse. It was licensed in September, 1677. The scene is fixed in London; the unity of time is so well preserved that the whole action lies between twelve at noon and ten at night; and the plot is from William of Malmesbury and other old English historians.

**King Edgar and Alfreda:** A tragi-comedy, by E. Ravenscroft, acted at the Theatre Royal. 4to, 1677.

This play is on the same story as the preceding one; but the plot of it seemingly borrowed from a novel called the *Annals of Love*. The scene lies in Mercia, or Middle England; and there is prefixed to it a Life of Edgar.

**Edmund Ironside:** The English King. [A second title:] A True Chronicle History called War hath made all friends. A play of the seventeenth century. Folio. *Egerton MS. B.M.*, 1994.

**Edward the Confessor:** A play recorded by Henslowe under the doubtless erroneous title of *Richard the Confessor*, as having been performed by the Earl of Sussex's men, December 31, 1593. It immediately precedes a notice of the presentation of *William the Conqueror*.

**Edward Longshanks:** "An Interlude called Edward Longshanks" was licensed to T. Pavier in 1600. In the MS. list of the plays in the possession of Henry Oxinden, of Barham, in 1647, in his MS. Commonplace Book, Peele's *Edward I.* is so termed; see Henslowe's *Diary*, p. 55, where it is stated that a piece of this name was performed at the Rose Theatre in August, 1595.

**Edward the First:** The famous Chronicle of King Edward the First, surnamed Longshanks, with his Returne from the Holy Land. Also the Life of Lleuellen, Rebel in Wales. Lastly, the sinking of Queen Elinor, who sunk at Charing Cross, and rose again at Potters-hith, now named Queen-hith. By George Peele. 4to, 1593, 1599.

Part of the story is taken from Holinshed. Reprinted in the editions of Peele. Both the old editions are very carelessly printed, containing passages that defy all attempts at conjectural emendation.



**Edward the Second :** The troublesome reign and lamentable death of Edward the Second, King of England : with the tragical fall of proud Mortimer. As it was sundry times played in the honourable City of London, by the right honourable the Earl of Pembroke his Servants. By C. Marlow. 8vo, 1594 ; 4to, 1598, 1612, 1622. It was entered at Stationers' Hall, July 6, 1593.

This play is very far from a bad one. The scene lies partly in England, and partly in France, and the story keeps very close to history.

**Edward the Third :** The Reign of King Edward the Third, as it hath been sundry times played about the City of London. 4to, 1596, 1599.

Reprinted in Capell's *Prolusions*, 8vo, 1760. See Ayler's Collection, 1607.

**Edward the Third, with the Fall of Mortimer, Earl of March :** An historical play. 4to, 1691.

Coxeter attributes this play to John Bancroft, who, as he says, made a present of it to Mountfort the actor. The scene lies at Nottingham, and the plot is from the English history, with a comic underplot, and from a novel called *La Comtesse de Salisbury*, by D'Argence, 8vo., 1682.

**Edward the Fourth :** The First and Second Parts of King Edward the Fourth. Containing his merry pastime with the Tanner of Tamworth, as also his love to fair mistress Shore, her great promotion, fall, and misery, and lastly the lamentable death of both her and her husband. Likewise the besieging of London by the Bastard Falconbridge, and the valiant defence of the same by the Lord Mayor and the Citizens. As it hath been divers times publicly played by the right honourable the Earl of Derby his Servants. By Thomas Heywood. 4to, 1600, 1605, 1613, 1619, 1626.

Reprinted in the editions of Heywood's Dramatic Works. Compare *Shore*.

**Edwardus (Sanctus) Confessor :** A play which is conjectured to have been performed before James I. at one of the Universities. *Heber's MSS.*, 1091.

**Egio or Agio :** An interlude, written about the year 1560.

At pp. 27-8 of Alley's *Poor Man's Library*, 1571, are certain verses which are recited in an interlude called *Agio*.

*Εγκυκλοχορεία* ; Or, Universal Motion. Being part of that Magnificent Entertainment by the noble Prince de la Grange, Lord Lieutenant of Lincoln's Inn. Presented to Charles II. on Friday, the 3rd of January, 1662-3. 4to, 1662.

One of the entertainments of the Prince d'Amour. In MS. Ashmole 826, art. 31, is a Writ of Privy Seal of the Christmas Prince of the Middle Temple, subscribed : *Ri : Pr : de l'Amour*. "To our trusty and well-beloved servant, Mr. John Garrett, desiring his attendance at Court."

**The Elder Brother :** A comedy by John Fletcher, acted at the Black Friars. 4to, 1637, 1651, 1661, 1678.

The first and third editions have the name of Fletcher alone. In the second Beaumont is joined with him. An early copy is in MS. Egerton 1994.



**Electra of Sophocles :** Presented to Her Highness the Lady Elizabeth : with an epilogue. By Christopher Wase. 8vo, 1649.

**Elvira :** Or, The Worst not always true. A Comedy. Written by a Person of Quality. 4to, 1667, 1685. The scene, Valencia. In Hazlitt's Dodsley.

Downes mentions a play by George Digby, Earl of Bristol, called *'Tis Better than it was*, as acted at the Duke of York's Theatre between 1662 and 1665, and as taken from the Spanish. It was not improbably the present production.

**Emilia :** A tragi-comedy. 8vo, 1672. The scene, Messina. Dedicated to *the only few*.

In this dedication the anonymous author confesses that the hint of his plot was taken from the *Costanza di Rosamonda* of Aurelio Aureli.

**The Emperor of the East :** A Tragi-comedy. As it hath been divers times acted at the Blackfriars and Globe Playhouses by the King's Majesty's Servants. Written by Philip Massinger. The scene, Constantinople. 4to, 1632. Licensed on March 11, 1630-1. Dedicated to Lord Mohun.

**The Emperor of the Moon :** A farce, by Mrs. Behn, acted at the Queen's Theatre. 4to, 1687, 1688.

This piece is taken from *Arlequin Empereur dans le Monde de la Lune*, which was originally translated from the Italian, and acted in France eighty times successively. Mrs. Behn, however, has made great alterations, and rendered it full of whimsical and entertaining business.

**The Empiric :** A droll formed out of Ben Jonson's *Alchemist*, and printed in the *Wits, or Sport upon Sport*, 1672.

**The Empress of Morocco :** A tragedy by Elk. Settle, acted at the Duke's Theatre. 4to, 1673.

This play is the first that was adorned with sculptures, of which there are five, representing scenes in the tragedy, and a frontispiece.

It was republished in 1687, without the plates. The frontispiece is supposed to be a portrait of Harris the actor in the part of Morena.

Dryden makes the following severe observations on this play : "So the favours of persons of honour and generosity cast on ingenious men, encourage them to produce excellent things, and are bestowed for the advantage of the world ; but thrown away on such unimprovable dunces as this, only produce such things as they say are bred of sun and slime in Ægypt, things half mud and half monster, and such another thing is this play, a thing made up of fustian and non-sense, which with much ado, after two years painful hatching, crawl'd out of the muddy head where it was engendred."

**The Empress of Morocco :** A farce, acted at the Theatre Royal. By Thomas Duffet. 4to, 1674.

This is a burlesque of the preceding piece, and forms part of a volume, the rest being occupied by a travesty of the witch scene in *Macbeth*.

**The Enchanted Lovers :** A pastoral, by Sir William Lower. 12mo, 1658. The scene, the Island of Erithrea, Portugal.

**Enchiridion Christiados :** A twelve days' task, or twelve verdicts and visions upon Christ, his Incarnation, Nativity, Circumcision, etc., presented for a Christmas masque to William Paston, Esq., High Sheriff of Norfolk, and the Lady Katharine his wife, by John Cayworth, 1636. MS. Addit., B.M., 10,311.



**The Encounter:** A droll formed out of Beaumont and Fletcher's *Knight of the Burning Pestle*, and printed in the *Wits, or Sport upon Sport*, 1672.

**Endimion**, the Man in the Moon: Played before the Queen's Majesty at Greenwich on Candlemas day at night by the Children of Paul's. [By John Lyly.] 4to, 1591.

The story is from Lucian's Dialogue between Venus and the Moon, and the piece is pointed out by Mr. Fleay as allegorizing the marriage of Leicester and Lady Essex.

**Endymion**, the Man in the Moon: A masque, of three pages only, printed at the end of a comedy, called *Imposture Defeated*, 1698.

**England's Comfort**, and London's Joy, expressed in the Royal, Triumphant, and Magnificent Entertainment of King Charles I. at his blessed Return from Scotland on Thursday the 25 November, 1641, by the Right Honourable Sir Richard Gurney, Knight, Lord Mayor, and the Recorder, Sir Thomas Gardner, who were at that present both knighted, together with the manner and form how the State is to be observed and performed by the severall Companies on Horseback and Foot, etc. By John Taylor. 4to, 1641.

**England's Farewell to Christian the Fourth**, famous King of Denmark: With a Relation of such Shows and several Pastimes presented to his Majesty as well at Court the fifth day of August last past, as in other places since his honourable passage through the City of London. The most Honourable Entertainment of his Highness aboard his Majesty's ships in the road of Gillingham, near the City of Rochester in Kent, etc. By Henry Roberts. 4to, 1606.

**England's Joy:** By Richard Vennar or Vennard. In two parts, 1601-2.

In the library of the Society of Antiquaries is preserved a broadside entitled, "The plot of the play called England's Joy, to be playd at the Swan this 6 of November, 1602." It was, says Mr. Collier, an allegorical exhibition of some of the principal events of the reign of Elizabeth, who was personated under the character of England's Joy. See Taylor's Works, 1630, ii. 158-9. Suckling, in the *Goblins*, thought the performance had a touch of Shakespear: "*Poet*. The last was a well-writ piece, I assure you. A Briton, I take it, and Shakespear's very way. I desire to see the man."—Hazlitt's Suckling, ii. 53.

**Englebert:** By Joshua Barnes. A MS. in the library of Emmanuel College, Cambridge.

This piece is in rhyme, and is part tragedy and part opera. From the prologue prefixed to it, it appears to have been, or at least intended to have been, acted.

**English and Danes:** A drama so called purports to have been performed before Queen Elizabeth, at Kenilworth, in 1575, in commemoration of the victory over the Danes in 1002. It further appears that the celebrated Captain Cox managed these theatricals.

**The English Friar;** or, the Town Sparks: A comedy by J. Crowne, acted by their Majestie's Servants. 4to, 1690. Scene, London.

It was first acted in 1689, and was directed against the Roman Catholics.



**The English Fugitives:** A play by William Haughton, acted in 1600, but not printed.

**The English Lawyer:** A comedy by E. Ravenscroft, acted at the Theatre Royal. 4to, 1678. The scene, Bordeaux.

This is an adaptation, in English, of Ruggles's *Ignoramus*.

**Englishmen for my Money:** Or, A Woman will have her Will. A comedy, written in 1598 by William Haughton, and licensed for the press, August 3, 1601. 4to, 1616, 1626, 1631. Scene, Portugal.

This is said to have been acted divers times with applause. In Hazlitt's Dodsley.

**The English Monarch:** See *Edgar*.

**The English Monsieur:** A comedy by James Howard. 4to, 1674. Scene, London.

Pepys saw this play acted in 1666, and was particularly pleased with the performance of "little Nelly," who no doubt acted Lady Wealthy.

**The English Moor;** or, the Mock Marriage: A comedy, as it was often acted with general applause by her Majesties Servants. By Richard Brome. 8vo, 1659. Scene, London.

A MS. copy of this play is in the library of Lichfield Cathedral.

**The English Princess;** or, the Death of Richard the Third: A tragedy by J. Caryl. 4to, 1667, 1674. Acted at the Duke of York's Theatre.

The plot is from Holinshed, Speed, etc., and the scenes are laid in the headquarters of King Richard and the Earl of Richmond, while they are in the sight of each other. There is nothing in it borrowed from Shakespear. Pepys saw this play acted on March 7, 1667, and describes it as "a most sad, melancholy play, and pretty good."

**The English Rogue:** A New Comedy. As it was acted before several Persons of Honour with great applause. Written by T[homas] T[hompson]. 4to, 1668. Scene, Venice.

**The English Traveller:** As it hath been publicly acted at the Cockpit in Drury Lane by her Majesty's Servants. By Tho. Heywood. 4to, 1633. Dedicated in a very interesting epistle to Sir Henry Appleton.

The plot and language of young Lyonel and Reginald are taken from the *Moscellaria* of Plautus; but as to the story of old Wincote and his wife, Geraldine and Delavil, the author, in his *History of Women*, lib. 4, p. 269, where he has related it more at large, affirms it to be an absolute fact.

**Enough's as Good as a Feast:** This piece is mentioned as a comedy by Kirkman, but without either date or author's name.

**The Entertainment:** See *Muses' Looking-Glass*.

**The Entertainment of the High and Mighty Monarch Charles, King of Great Britain . . .** into his ancient and royal City of Edinburgh, June 15, 1633. 4to, Edinb., 1633.

**The Relation of his Majesty's Entertainment passing through the City of London to his Coronation:** with a Description of the Triumphal Arches and Solemnities. By John Ogilby. Folio, 1661.



**The Entertainment of his Most Excellent Majesty Charles II. in his Passage through the City of London to his Coronation :** containing an exact Accompt of the whole Solemnity ; the triumphal Arches, and Cavalcade, delineated in Sculpture, the Speeches and Impresses illustrated from Antiquity. To these are added, a brief Narrative of His Majesty's solemn Coronation : with his magnificent Proceeding and Royal Feast in Westminster Hall. By John Ogilby. Folio, 1672.

This is an enlarged account of the proceedings as narrated in the previous article.

**The Entertainment of King James and Queen Anne at Theobalds,** when the house was delivered up with the possession to the Queen by the Earl of Salisbury, May 22, 1607, the Prince Janville [Prince de Joinville], brother to the Duke of Guise, being then present. By Ben Jonson.

**The Entertainment performed at the Theatre Royal in Dorset Garden at Drawing the Lottery,** called the Wheel of Fortune : Being the Speeches addressed to the Spectators as Prologues and Epilogues. 4to, 1698.

This was in connection with the Penny Lottery so called.

**The Entertainment of the Two Kings of Great Britain and Denmark at Theobalds,** July 24, 1606, by Ben Jonson.

This entertainment is very short, and consists chiefly of epigrams.

This and other pieces were printed in the folio of 1616. See *Penates*.

**The Honourable Entertainment given to the Queen's Majesty in Progress at Elvetham in Hampshire,** by the right Honourable the Earl of Hertford, 1591. 4to, 1591. With a plate. The same, newly corrected and emended, 4to, 1591.

Reprinted by Nichols.

**A Particular Entertainment of the Queen and Prince their Highnesses at Althorp,** at the Right Honourable the Lord Spencer's, on Saturday, June 25, 1603, as they came first into the Kingdom. By Ben Jonson. 4to, 1603 ; folio, 1616.

**A Relation of the late Royal Entertainment given by the Right Hon. the Lord Knowles, at Cawsome House near Reading,** to our most gracious Queen Anne, in her progress toward the Bath, upon the 27th and 28th days of April, 1613. Whereunto is annexed, the Description, Speeches, and Songs of the Lords Masque, presented in the Banqueting-house, on the marriage-night of the high and mighty Count Palatine and the royally descended the Lady Elizabeth, by Thomas Campion. 4to, 1613.

**The most Royal and Honourable Entertainment of the Famous and Renowned King, Christiern the Fourth, King of Denmark,** who with a Fleet of gallant Ships arrived on the 16 of July, 1606, in Tilbury Hope, near Gravesend, with a Relation of his meeting by our Royal King, the Prince, and Nobles of our realm,



the Pleasures sundry times shewed for his gracious welcome and most famous Entertainment at Theobald's, with the Royall Passage the 31 July through the City of London, and Honorable Shewes there presented them, and manner of their passing. By Henry Roberts. 4to, 1606.

- B. Jon :** His Part of King James his Royal and Magnificent Entertainment through his Honourable City of London, Thursday the 15 of March, 1603 : As much as was presented in the first and last of their Triumphal Arches, etc. 4to, 1604 ; folio, 1640.

This piece consists only of congratulatory speeches, spoken to his Majesty at Fenchurch, Temple Bar, and in the Strand, in his way to the coronation, with the author's comments to illustrate them. Printed with the account of the reception at Althorp *suprà*.

- A Relation of the Royal, Magnificent, and Sumptuous Entertainment,** given to the High and Mighty Princess, Queen Anne, at the renowned City of Bristol by the Mayor, Sheriffs, and Aldermen thereof : in the month of June last past, 1613, together with the Oration, Gifts, Triumphs, Water-Combats, and other Shows there made. By Robert Naile. 4to, 1613.

- Epicœne ;** or, the Silent Woman : A comedy by Ben Jonson, acted by the King's Servants. 4to, 1609, 1612, 1620.

The following memorandum occurs in the notes of Ben Jonson's Conversations at Hawthornden : "When his play of a Silent Woman was first acted, ther was found verses after on the stage against him, concluding that that play was well named the Silent Woman, ther was never one man to say Plaudite to it."

- Epidicus :** A comedy translated from Plautus, by Laurence Echard, with critical remarks, but never intended for the stage. 8vo, 1694.

The scene, Athens. The time about five or six hours.

- Epsom Wells :** A comedy by T. Shadwell, acted at the Duke's Theatre. 4to, 1673, 1676, 1693, 1704.

This piece continued popular for many years. Dryden improperly accuses the author of it with plagiarism :

"But let no alien Sedley interpose,  
To lard with wit thy hungry Epsom prose."

- An Equal Match :**

This is a droll formed out of Beaumont and Fletcher's *Rule a Wife and Have a Wife*, and printed in the *Wits, or Sport upon Sport*, 1672.

- Erminia ;** or, the Fair and Vertuous Lady : A tragi-comedy by Richard Flecknoe. 12mo, 1661, 1665.

In the later impression Erminia is described as the *Chaste Lady*.

- Error :** "The historie of Error, shoven at Hampton Court on New-yeres daie at night [January 1, 1577], enacted by the Children of Powles."—*Revels' Accounts*, 1576-7.

The "Historie of Ferrar," supposed to be miswritten for this play, is stated to have been acted at Windsor early in 1583.



**Esop :** A comedy in two parts, by Sir J. Vanbrugh, acted at Drury Lane. 4to, 1697.

This play is taken from a comedy of Boursault's, written about six years before it ; but the characters of Sir Polidorus Hogstye, the Players, the Senator, and the Beau—in a word, part of the fourth, and the whole of the fifth act, are original.

**The Essex Antic Masque :** A masque produced about 1620. Addit. MS., B.M., 10,444.

**The Eunuch :** A translation from Terence, by Richard Bernard. In the editions of his version, 4to, 1598-1641.

**The Eunuch :** A comedy translated from Terence, by Thomas Newman. 8vo, 1627.

**The Eunuch :** A comedy translated from Terence, by Charles Hoole. 8vo, 1663.

**The Eunuch :** A comedy translated from Terence, by L. Echard. 8vo, 1694.

**The Eunuch :** See *Fatal Contract*.

**Euphormus sive Cupido Adultus,** a Latin comedy by George Wilde, acted at St. John's College, Oxford, February 5, 1634-5. MS. Addit., B.M., 14,047.

**Euribates :** A Latin drama of the seventeenth century, written by Crouse, of Caius College, Cambridge. A MS. in the library of Emmanuel College.

**Europe's Revels for the Peace and His Majesty's happy Return :** A musical interlude, by P. Motteux. 4to, 1697.

This piece was written on occasion of the Peace of Ryswick, and was performed at the theatre in Lincoln's Inn Fields. Annexed to it is a panegyric poem, which was spoken by way of prologue to it. The music was by Eccles.

**An Evening Adventure ; or, A Night's Intrigue :** A comedy from the Spanish. 1680.

Compare *Feigned Courtezans* and *Have at all*.

**An Evening's Love ; or, the Mock Astrologer :** A comedy by J. Dryden, acted at the Theatre Royal. 4to, 1671, 1691.

This play met with good success, when first acted in 1668. The principal plot is built on Corneille's *Feinct Astrologue*, and the rest taken from Molière's *Depit Amoureux* and *Les Precieuses Ridicules*, and Quinault's *L'Amant Indiscret*, together with some hints from Shakespear. The scene, Madrid, and the time the last evening of the Carnival in 1665.

**Every Man, The Summoning of :** A Treatise how the high Father of Heaven sendeth death to summon every creature to come and give account of their lives in this world, and is in manner of a moral play. 4to. With woodcuts.

It was twice printed by Pynson, and twice by Skot. In Hazlitt's Dodsley, where the four editions are collated. The piece was probably produced about 1520.



**Every Man in his Humour :** As it hath been sundry times publicly acted by the right honourable the Lord Chamberlain's Servants. Written by Ben Jonson. 4to, 1601; folio, 1616.

Whalley observes that in this play, as originally written, "the scene was at Florence, the persons represented were Italians, and the manners in great measure conformable to the genius of the place; but in this very play, the humours of the under-characters are local, expressing not the manners of a Florentine, but the gulls and bullies of the times and country in which the poet lived; and as it was thus represented on the stage, it was published in 1601. When it was printed again in the collection of his works, the scene was transferred to London; the names of the persons were changed to English ones; and the dialogue, incidents, and manners, were suited to the place of action." The edition of 1601 should therefore be compared.

**Every Man out of his Humour :** The Comical Satire of Every Man out of his Humour. As it was first composed by the Author, B. J., containing more than hath been Publicly Spoken or Acted. With the several Characters of every Person. 4to, 1600. Two editions the same year.

Acted in 1599.

**Every Woman in her Humour :** A comedy. 4to, 1609.

**The Example :** A comedy by James Shirley, acted at the private house, Drury Lane. 4to, 1637.

This play was licensed on June 24, 1634.

**Exchange Ware at the Second Hand :** See *Band, Cuff, and Ruff*.

**The Excommunicated Prince ;** or, the False Relick : A tragedy by Captain William Bedloe. Fol., 1679.

To this play the publisher, without the author's concurrence or knowledge, added in the title these words: "Being the Popish Plot in a Play." This induced the public to imagine they should find the design of it to be a narrative of that plot which Captain Bedloe had so considerable a hand in discovering. They found themselves, however, disappointed, the plan of this play being built on a story related by Heylin in his *Cosmography*. The scene lies at Cremen in Georgia, and the play was wholly written in two months' time. Some ascribe it, or at least the greater part of it, to Thomas Walter, a scholar of Jesus College, Oxford.

**The Extravagant Shepherd :** A pastoral comedy, by T. R. 4to, 1654.

This piece was translated from the French of T. Corneille, and is founded on a romance called *Lysis ; or, the Extravagant Shepheard*, 1654. The translator, in a dedication addressed to Joanna Thornhill, refers to the prohibition of plays by the Puritans, as having interfered with the success of his piece on the stage.

**Ezechias or Hezekiah :** A play by Nicholas Udall, acted before Queen Elizabeth at Cambridge, 1564.

"This day (Aug. 8) was nothing done publique, save that at 9 of the clocke at night an English play called Ezechias, made by M. Udal, and handled by King's College men onely,"—Nichols's *Progresses of Queen Elizabeth*, vol. iii., p. 117. It is no longer known.

**The Fabii :** See *Four Sons of Fabius*.

**The Factious Citizen ;** or, the Melancholy Visioner : A comedy acted at the Duke's Theatre. 4to, 1685. Scene, Moorfields.

**The Fair Anchoress of Pausilippo :** See *Prisoner*.



**Fair Constance of Rome :** A play in two parts by Anthony Munday, in conjunction with Hathway, Drayton, and Dekker. Produced in May-June, 1600. Not printed.

See Fleay, p. 109.

**Fair Em :** A pleasant comedy of Fair Em, the Miller's daughter of Manchester: with the love of William the Conqueror. As it was sundry times publicly acted in the honourable City of London by the right honourable Lord Strange his Servants. 4to, n.d., and 1631.

This piece is not divided into acts. Reprinted in Chetwood's Collection, 1750.

**The Fair Favourite :** A tragi-comedy by Sir W. Davenant. Fol., 1673.

A play so called is mentioned in the list of MSS. said to have been destroyed by Warburton's Servant.

**The Fair Foul One :** By Wentworth Smith.

This play is mentioned in Sir Henry Herbert's *Diary*, under the date of November 28, 1623: "For a strange company at the Red Bull, the Fayre Fowle One, or the Bayting of the Jealous Knight, written by Smith."

**The Fair Maid of Bristol :** As it was played at Hampton before the King and Queen's most excellent Majesties. A comedy. 4to, 1605.

Collier ascribes this play to John Day. *Roxburghe Ballads*, 1847, p. 335.

**The Fair Maid of the Exchange :** with the pleasant Humours of the Cripple of Fanchurch. Very delectable, and full of mirth. By Thomas Heywood. 4to, 1607, 1625, 1634, 1637.

This play was licensed April 22, 1607.

**The Fair Maid of the Inn :** A tragi-comedy by Beaumont and Fletcher. Fol., 1647.

The plot of Mariana disowning Cæsario for her son, and the Duke's injunction to marry him, is related by Caussin in his *Holy Court*, and is transcribed by Wanley in his *History of Man*, 1678, book iii., ch. 26. The scene lies in Florence.

**The Fair Maid of Italy :** A play, acted by the Earl of Sussex's Men, January 12, 1593-4. Not now known.

**The Fair Maid of London :** A play under this title was licensed by Tilney in 1598.

**The Fair Maid of the West ; or, A Girl worth Gold :** A comedy in two parts, by Thomas Heywood. 4to, 1631. Reprinted in Heywood's Dramatic Works.

Both these pieces met with general approbation, and were favoured with the presence of the King and Queen. The scene lies at Plymouth. According to MS. Sloane 1900, it was performed at the King's Arms, Norwich, in 1662.

The first part of the comedy is dedicated to John Othow, a barrister, and the second part to Thomas Hammon, a friend of the former gentleman. This play was formed into a Novel by John Dauncey, 8vo, 1662, under the title of *The English Lovers, Or, A Girl Worth Gold*.



**A Fair Quarrel :** A comedy, with new additions of Mr. Chaugh's and Trimtram's Roaring, and the Baud's Song. Never before printed. Acted before the King by the Prince's servants ; written by Thomas Middleton and William Rowley, Gent. Twice printed in 4to, 1617, and again in 1622. Scene, London.

The first issue of 1617 does not contain on the title any allusion to the Additions. Dedicated to the nobly-disposed, virtuous, and faithful-breasted Robert Grey, Esq. Part of the plot, viz. the story of Fitz-Allen, Russel, and Jane, may be found in a book called the *Complaisant Companion* ; and the incident of the physician tempting Jane, and afterwards accusing her, is borrowed from Cinthio, Dec. 4, Nov. 5.

**Fair Rosamond :** A droll acted at Bartholomew Fair in the seventeenth century.

It is mentioned in an old song on the subject of that fair.

**The Fair Spanish Captive :** A tragedy-comedy.

This play was advertised at the end of *Wit and Drollery, Jovial Poems*, 1661, as then in the press ; and it is also noticed in a list of "books in the presse and ready for printing" at the end of the *New World of English Words*, 1658, and of Loveday's Letters, 1662. It is sometimes called the *Fair Captive*.

**The Fair Star of Antwerp :**

A play which is thus mentioned in Sir Henry Herbert's manuscript *Diary*, under the date of September 15, 1624 : "For the Palsgrave's company, a tragedy called the *Faire Star of Antwerp*."

**The Fairy Knight :**

Sir Henry Herbert, in his manuscript *Diary*, under the date of June 11, 1624, mentions "a new play called the *Fairy Knight*, written by Forde and Decker."

**The Fairy Masque** [or *Masque of Fairies*] : A masque produced at Court about 1620. Addit. MS., B.M., 10,444.

**The Fairy Pastoral**, or, *Forest of Elves* : By William Percy. 4to, 1601.

Edited from the author's original MS. dated 1601, by Joseph Haslewood.

**The Fairy Queen :** A play, in the list of those said to have been destroyed by Warburton's servant.

**The Fairy Queen :** An anonymous opera, acted at the Queen's Theatre. 4to, 1692.

This piece is from Shakespear's *Midsummer Night's Dream*. The music is by Purcell. It pleased the town ; but, on account of the great expense in dresses, decorations, and machinery, was not very profitable to those concerned. It was republished in 1693, with "alterations, additions, and several new songs."

**The Faithful Friends :** A comedy wrongly attributed to Beaumont and Fletcher. A MS. in the Dyce Collection.

This play was entered on the books of the Stationers' Company, June 29, 1660, but was not printed until 1812, when it was published by Weber from the above-mentioned MS. ; it is included in Dyce's Beaumont and Fletcher, vol. 4, p. 201.

**The Faithful Servant :** See *Grateful Servant*.

**The Faithful Shepherd :** See *Pastor Fido*.



**The Faithful Shepherdess :** By John Fletcher. 4to, n.d., 1629, 1634, 1656, 1665.

This is the production of Fletcher alone. On its first appearance in 1610 it met with an ill reception, but was afterwards represented before the King and Queen on Twelfth Night, 1633-4, and as the title-page to the third edition says, divers times since with great applause, at the private house in Black Friars. It was introduced by a dialogue song, written by Sir W. Davenant, between a priest and a nymph, and closed with an epilogue, which was spoken by the Lady Mary Mordaunt.

A Latin version of this drama appeared in a volume published in 1658 by Sir Richard Fanshawe.

**The Faithless Relict :** See *Cyprian Conqueror*.

**Fallacy ;** or, the Troubles of Great Armenia: An unpublished allegorical play by R[ichard] Z[ouch?], 1631, in MS. Harl. 6869.

At the end is the date, August 13, 1631, followed by a cypher of C. R.

**The Fall of Chabot :** See *Chabot*.

**The False Count ;** or, A New Way to Play an old Game : A comedy by Mrs. Behn, acted at the Duke's Theatre. 4to, 1682.

The hint of the haughty Isabella being readily imposed upon by the chimney-sweeper, whom Julia's lover Carlos had equipped out as a count, is borrowed from the *Précieuses Ridicules* of Molière.

**The False Favourite Disgrac'd,** and the Reward of Loyalty : A tragi-comedy by George Gerbier d'Ouvilly. 12mo, 1657.

The scene is laid in Florence, from the history of which, in the time of the Medici, the story is formed. The plot turns on the treachery of Hippolito, the False Favourite, by whose unfounded accusations and perfidious intrigues Pausanio is banished ; the mutual attachment between Duke Cosmo and Luccibella, the daughter of Pausanio, nearly defeated (with a view to the Favourite gaining her hand), and Martiano her brother driven into rebellion. These artifices are at length discovered ; Hippolito is forgiven ; and all terminates happily.

**The False Friend ;** or, the Fate of Disobedience : A tragedy by Mary Pix, acted at Little Lincoln's Inn Fields. 4to, 1699.

**The False Heir :** See *Scornful Lady*.

**The False One :** A tragedy by Beaumont and Fletcher. Fol., 1647. Scene, Egypt.

The story of this play is founded on the adventures of Julius Cæsar in Egypt, as found in Suetonius, Plutarch, and other historians.

**The Family of Love :** Acted by the Children of his Majesty's Revels. By Thomas Middleton. 4to, 1608. Scene, London.

This play is cited by Sir Thomas Barnwell in Shirley's *Lady of Pleasure*, Act I., Scene 1. It was entered at Stationers' Hall, October 12, 1607. The author regrets in the Preface some faults in the text, and also the decline in the public interest since the representation.

**The Famous History of the life and death of Captain Thomas Stukeley :** With his marriage to Alderman Curtis's daughter, and valiant ending of his life at the Battle of Alcazar. As it hath been Acted. 4to, 1605.

Henslowe notes the performance of *Stukeley*, December 11, 1596.



**The Famous Victories of Henry the Fifth :** Containing the Honourable Battle of Agincourt. As it was played by the Queen's Majesty's Players. 4to, 1598. As it was Acted by the King's Majesty's Servants. 4to, 1617.

This drama was written and performed about 1585, and Tarlton, who died in 1588, took part in it. It was licensed for the press May 14, 1594. Reprinted in Hazlitt's *Shakespeare's Library*. Compare *Henry V.*

**The Famous Wars of Henry the First and the Prince of Wales :** A play by Drayton, Decker, and Chettle, written in 1598.

Compare *Henry I.*

**The Fancies Chaste and Noble :** A tragi-comedy by J. Ford, acted at the Phoenix, Drury Lane. 4to, 1638.

**Fancy's Festivals :** A masque in five acts, by Thomas Jordan. 4to, 1657.

This piece is said in the title-page to have been privately presented by many civil persons of quality, and at their request printed, with many various and delightful new songs, for the further illustration of every scene.

**Far-Fetched and Dear Bought is good for Ladies :** A play entered on the books of the Stationers' Company by Thomas Hacket, 1566.

**Fast and Welcome :** A comedy by Philip Massinger, entered at Stationers' Hall, June 29, 1660; it is one of those said to have been destroyed by Warburton's servant.

**Fast Bind Fast Find :** A play by Thomas Heywood, mentioned in Gabriel Harvey's *Pierce's Supererogation*, 1593.

**The Fatal Brothers :** A tragedy by Robert Davenport, entered at Stationers' Hall, June 29, 1660.

**The Fatal Contract :** A French Tragedy, by William Hemings. 4to, 1653.

This play met with great success at its first representation, and was revived twice after the Restoration, under different titles; viz., first under that of *Love and Revenge*; and afterwards, in the year 1687, under that of the *Eunuch*. The scene lies in France; and the plot is taken from the French history of the Merovingian period.

**The Fatal Discovery ; or, Love in Ruins :** A tragedy acted at Drury Lane. 4to, 1698.

The scene of this play lies in Venice; but the original design of the plot seems taken from the story of *Œdipus and Jocasta*. The preface contains an answer to a copy of verses written by Dryden, and prefixed to the tragedy of *Heroic Love*.

**The Fatal Dowry :** A tragedy by Ph. Massinger and Nathaniel Field, acted at the Black Friars. 4to, 1632.

The pious behaviour of Charolois, in voluntarily giving up himself to imprisonment as a ransom for the corpse of his father, in order to obtain for it the rites of interment, is taken from the story of *Cimon the Athenian*, related by Valerius Maximus, lib. v., cap. 4.

**The Fatal Friendship :** A play by Burroughes, entered at Stationers' Hall, September 4, 1646, but never printed.



**Fatal Friendship:** A tragedy by Cath. Trotter, afterwards Cockburne. 4to, 1698. Acted at Little Lincoln's Inn Fields with great applause.

It may be worth remarking that, in some copies of the first edition of this tragedy, the head-line in some pages is given as the *Fatal Marriage*.

**The Fatal Jealousy:** A tragedy acted at the Duke's Theatre. By Nevil Payne. 4to, 1673. The scene, Naples.

The plot is borrowed from Beard's *Theatre*, the *Unfortunate Lovers*, etc. The character of Jasper seems to be a bad copy of Iago. Among the *Dramatis Personæ*, we find Nat. Lee the poet, who performed the small part of the Captain of the Watch. Mrs. Betterton was one of the actresses. This play was licensed in November, 1672.

**Fatal Love:** A French tragedy, by George Chapman. Entered at Stationers' Hall, June 29, 1660.

A play so called is in Warburton's list; but it is probably the same as the one sold among Heber's MSS.

**Fatal Love;** or, the Forc'd Inconstancy: A tragedy by Elk. Settle, acted at the Theatre Royal. 4to, 1680.

The plot of this play may be traced to its origin by reading the fifth book of the *Clitophon and Leucippe* of Achilles Tatius. It does not appear to have had any success.

**The Fatal Marriage;** or, A Second Lucretia: A folio MS. of the seventeenth century, sold among the Charlemont books in 1865. Now Egerton MS. B.M. 1994.

**The Fatal Marriage;** or, the Innocent Adultery: A tragedy by Thomas Southerne, acted at the Theatre Royal. 4to, 1694.

The scene lies in Brussels; and the plot is, by the author's own confession, taken from a novel by Mrs. Behn, called *The Nun; or, the Fair Vow-breaker*; and the incident of Fernando being persuaded to believe that he had been dead, buried, and in purgatory, is borrowed from Boccaccio, Day iii., Nov. 8.

**A Fatal Mistake;** or, the Plot Spoil'd: A play by Joseph Haines. 4to, 1692, 1696.

According to Gildon, the attribution to Haines is incorrect.

**The Fate of Capua:** A tragedy by Thomas Southerne, acted at Lincoln's Inn Fields. 4to, 1700. Scene, Capua. The prologue is by Charles Boyle, the epilogue by Col. Codrington.

The plot is partly taken from Livy.

**Father's own Son:** See *Monsieur Thomas*.

**Fatum Vortigerni,** seu miserabilis vita et exitus Vortigerni Regis Britannicæ, una complectens adventum Saxonum sive Anglorum in Britanniam. An early Latin play in MS. Lansd. 723.

**A Fault in Friendship:** Acted at the Curtain in 1623.

Dr. Anderson informs us that a play of this name was written by Benjamin, the eldest son of the famous Ben Jonson, in conjunction with Richard Brome. This statement was probably taken from the manuscript *Diary* of Sir Henry Herbert, who mentions, under date of October 2, 1623: "For the Prince's Company a new comedy called a Fault in Friendship, written by young Johnson and Broome.



**The Feign'd Astrologer :** A comedy. 4to, 1668.

This is translated from Corneille, who borrowed his piece from Calderon's *El Astrologo fingido*. The same plot is made use of by Scudery, in his novel of the *Illustrious Bassa*, where the French Marquis takes on himself the fictitious character of an Astrologer.

**The Feign'd Courtezans ;** or, A Night's Intrigue : A comedy by Mrs. Behn, acted at the Duke's Theatre. 4to, 1679. Dedicated to Nell Gwyn.

This play met with very good success, and was generally esteemed the best that she had written. The scene lies in Rome, and the play contains a vast deal of business and intrigue ; the contrivance of the two ladies to obtain their differently disposed lovers, both by the same means, viz., by assuming the characters of courtezans, being productive of great variety, whatever may be thought of its delicacy.

**Feign'd Friendship ;** Or, the Mad Reformer, a comedy acted at Little Lincoln's Inn Fields in 1699. 4to, n.d. Scene, the Park and houses adjoining.**The Feign'd Innocence :** See *Sir Martin Mar-all*.**Felix and Felismena :** "The history of Felix and Philomena, shewed and enacted before her highnes by her Majesties servauntes on the Sondaie next after newe yeares daie at night, at Grenewiche, whereon was ymployed one battlement and a house of canvas."—*Revels' Accounts*, 1584-5.**The Female Academy :** A comedy by the Duchess of Newcastle. Fol., 1662.**The Female Anchoress :** A tragedy by Chettle and Robinson, acted in 1602.

See Henslowe's *Diary*, ed. Collier, p. 225, where it is cited as *Femelanco*. The authors had £6 for it. Compare *Prisoner*.

**The Female Prelate,** being the History of the Life and Death of Pope Joan : A tragedy by Elk. Settle, acted at the Theatre Royal. 4to, 1680, 1689.

The plot of this play, which is said to be an older one altered by Settle, is taken from Platina's *Lives of the Popes*, and Cooke's *Pope Joan*, 1610. It is dedicated to the Earl of Shaftesbury. In the 4to of 1689 it is said to be written by "a person of quality."

**The Female Rebellion :** A tragi-comedy in five acts, seventeenth century.

A MS. in the Hunterian Museum at Glasgow, printed by Mr. Alexander Smith, 4to, 1872.

**The Female Virtuosos :** A comedy by Thomas Wright, acted at the Queen's Theatre. 4to, 1693.

This play, which was performed with great applause, is an improved translation of the *Femmes Savantes* of Molière.

**The Female Wits ;** or, the Triumvirate of Poets at Rehearsal. 4to, 1697. With the letters W. M. in the title.

This piece was acted at the Theatre Royal in Drury Lane, for several days successively, and with applause. It consists of three acts, is written in the manner of a rehearsal, and was intended as a banter on Mrs. Manley, Mrs. Pix, and Mrs. Trotter.



**Fennor's Descriptions**, or a true relation of certain and divers speeches, spoken before the King and Queen's most excellent Majesty, the Prince his highness, and the Lady Elizabeth's Grace. By William Fennor, his Majesty's Servant. 4to, 1616.

**Ferrex and Porrex**: A tragedy set forth without addition or alteration, but altogether as the same was shewed on the stage before the Queen's Majesty about nine years past, viz., the 18th day of January, 1561-2, by the Gentlemen of the Inner Temple. 8vo, about 1570.

This is the only genuine text; the play had been originally printed in 1565, under the title of the *Tragedy of Gorboduc*, and this edition was republished in 1590. The Shakespear Society reproduced the impression of 1565 in 1847. Ihearne, who possessed a copy, values it in his catalogue at 2s. 6d.

The first three acts of this play were written by Thomas Norton; the two last by Thomas Sackville, afterwards Lord Buckhurst. The plot is from the English chronicles. This may be truly styled the first regular historical play in the English language. Its first appearance was at a grand Christmas, celebrated with unusual magnificence, as may be seen by the description of it in Dugdale's *Origines Juridicales*, p. 150.

**Ferrex and Porrex**: A play by William Haughton, probably an alteration of the foregoing, and acted about 1600.

**Fidele and Fortunio**: "Fidele and Fortun[i]o, the Deceits in Love discoursed in a Comedie of two Italian Gentlemen, translated into Englishe, 4to [1584]." Dedicated by A. Munday to John Heardson, Esq., with a Prologue in verse, spoken before the Queen. Licensed to Thomas Hacket, November 12, 1584.

Only two copies of this play are known to exist, and both of them unfortunately want the title-page; but the running title is *The Two Italian Gentlemen*. See further in Collier's *Hist. Dram. Poet.*, iii., 242, and in Hazlitt's *Handbook*, 1867, v. *Munday*. Extracts from the drama are given in Halliwell's *Literature of the Sixteenth and Seventeenth Centuries Illustrated*, 1851.

**Fiestas de Aranjuez**: See *Querer per solo Querer*.

**Filli di Sciro**. Or, Phillis of Scyros. An excellent pastoral, written in Italian by C. Giudabaldo de Bonarelli, and translated into English by J. S. Gent. 4to, 1655.

By some verses prefixed to this translation, it appears to have been made near twenty years before.

**Fillis [or Phillis] of Sciros**: A pastorall, written in Italian by Count Guidabaldo de Bonarelli, and translated into English by Sir George Talbot. Dedicated to King Charles the Second.

The autograph manuscript of this translation, with Sir George Talbot's corrections, is preserved in MS. Addit. B.M. 12,128; and there is another copy of it in MS. Bodl. Rawl. Poet., 130.

**A Fine Companion**: A comedy by Shakerley Marmion. 4to, 1633. Acted before the King and Queen at Whitehall, and at the Theatre in Salisbury Court.



**Fire and Brimstone**; or, the Destruction of Sodom: A drama by George Lesly. 8vo, 1675, 1684.

**The First Civil Wars in France**: A play by Michael Drayton, in conjunction with Thomas Decker. It is more than once recorded by Henslowe under 1598-9.

This subject proved very interesting to English readers, as may be judged from the numerous publications of books and tracts on it, which appeared in the form of original works or translations.

**The First Day's Entertainment at Rutland House**, by declamations and music, after the manner of the Ancients, by Sir W. Davenant. Small 8vo, 1657.

The vocal and instrumental music was composed by Dr. Charles Coleman, Capt. Henry Cook, Mr. Henry Lawes, and Mr. George Hudson. This piece contains curious notices of London localities. Rutland House was in Aldersgate Street.

**Five Plays in One**: See *Seven Deadly Sins*.

**The Five Witty Gallants**: See *Your Five Gallants*.

**Flattery, Deceit, and Falsehood mislead King Humanity**: An interlude. By Sir David Lyndsay. 4to (with other pieces), 1602.

**The Fleire**: As it hath been often played in the Black Friars by the Children of the Revels. By Edward Sharpham. 4to, 1607, 1610, 1615, 1631.

The scene of this play lies in London. It was entered by John Trundle at Stationers' Hall, May 6, 1606.

**The Floating Island**: A tragi-comedy by William Strode. 4to, 1655.

This play was not published till many years after the author's death, but was performed by the students of Christ Church on August 29, 1636, before the King, for whose diversion it was purposely written at the request of the Dean and Chapter. It contained too much morality to suit the taste of the Court; yet it pleased the King so well, that he soon after bestowed a Canon's dignity on the author. The airs and songs were "set by Mr. Henry Lawes, servant to his late Majesty in his publick and private musick." In an advertisement of the book at the end of the *New World of English Words*, 1658, the author is termed "that renowned wit."

**Flora's Vagaries**: A comedy by Richard Rhodes. 4to, 1670, 1671.

This amusing play was written while the author was a student at Oxford, and was publicly acted by his fellow-students in Christ Church, January 8, 1663, and afterwards at the Theatre Royal. The scene lies in Verona; and part of the plot, viz. the circumstance of Otrante making use of the friar in carrying on her intrigues with Lodovico, is founded on Boccaccio, Day iii., Novel 3.

Pepys says: "1664, Aug. 8th, my wife and I abroad to the King's play-house; here we saw Flora's Figarys; I never saw it before; and, by the most ingenious performance of the young jade Flora, it seemed as pretty a pleasant play as ever I saw."

**The Florentine Friend**: A play with this title was entered on the books of the Stationers' Company, November 29, 1653, but was not printed.



**The Florentine Ladies :** A Play call'd the Florentine Ladies, played in the night by gentlemen.

This seems to be known only from the Prologue inserted in Jordan's *Nursery of Novelties* and his *Royal Arbor of Loyal Poesy*, 1664 (the two works being the same).

**Florimene :** The Argument of the Pastoral of Florimene, with the Description of the Scenes and Intermedii. Presented by the Queen's commandment before the King at Whitehall, on St. Thomas's Day, the 21 of December, 1635. 4to, 1635.

"The pastorall of Florimene, with the description of the sceanes and interludes, as it was sent mee by Mr. Inigo Jones, I allowed for the press this 14 of Decemb. 1635 : the pastorall is in French, and 'tis the argument only, put into English, that I have allowed to be printed."—*Sir H. Herbert's Diary*. In MS. Lansd. 1171 is preserved Inigo Jones's original "proflye of the stage for the proportioning the shortning sydes of sceanes with triangular frames when there is but one standing sceane, comparted by the sceane of the Pastorall of Florimene in the hall at Whitehall, 1635," with another ground-plot referring to the same play.

**Flowers :** The Masque of Flowers, presented by the Gentlemen of Gray's Inn, at the Court at Whitehall, in the Banqueting House, upon Twelfth Night, 1613. Being the last of the Solemnities and Magnificences which were performed at the marriage of the Earl of Somerset with the Lady Frances, daughter to the Earl of Suffolk. 4to, 1614.

**The Flying Voice :** A play by Ralph Wood. One of those destroyed by Warburton's servant.

**The Folly of Priestcraft :** See *Converts*.

**The Fond Husband ;** or, the Plotting Sisters : A comedy by T. Durfey, acted at Drury Lane, and at the Duke's Theatre. 4to, 1676, 1677, 1678, 1685, 1711.

The author, in his dedication to the Duke of Ormond, says : "For the play I can say nothing, only that it was my own, though some are pleas'd to doubt the contrary,—the Scotch Song excepted, a part of which was not mine, nor do I desire any reputation from it." There is a MS. copy of this play in MS. Bodl. Rawl. Poet. 52.

**The Fond Lady :** See *Amorous Old Woman*.

**A Fool and her Maidenhead soon Parted :**

A play under this title was entered at Stationers' Hall, November 29, 1653. It was probably written by Robert Davenport ; being enumerated, with the rest of his pieces, in a catalogue of dramas belonging to the Cock-pit Theatre, 1639.

**The Fool Transformed :**

This comedy is noticed in a list of "books in the presse and ready for printing," at the end of the *New World of English Words*, 1658, and of *Wit and Drollery*, 1661.

**The Fool Turn'd Critic :** A comedy by T. Durfey, acted at the Theatre Royal. 4to, 1678.

The characters of Old Winelove, Trim, and Small Wit, resemble those of Simo, Asotus, and Balio, in Randolph's *Jealous Lovers*. The prologue is the same as that to Lord Orrery's *Master Anthony*.



**The Fool without Book :** A play by William Rowley, entered on the books of the Stationers' Company, September 9, 1653.

**The Fool would be a Favourite ;** or, the Discreet Lover : A tragic-comedy by Lodowick Carlell. 8vo, 1657. Acted with great applause. The scene, Milan.

**The Fools' Masque :** Produced at Court about 1620. Addit. MS., B.M., 10,444.

**A Fool's Preferment ;** or, the Three Dukes of Dunstable : A comedy by T. Durfey, acted at the Queen's Theatre, Dorset Garden. 4to, 1688.

This play is an alteration of Fletcher's *Noble Gentleman*, the blank verse of which Durfey has transformed into prose. The music to the songs was composed by Purcell.

**The Fore'd Lady :** See *Minerva's Sacrifice*.

**The Fore'd Marriage ;** or, the Jealous Bridegroom : A tragic-comedy by Mrs. Behn. 4to, 1671, 1688.

This play was acted at the Queen's Theatre, and is supposed by Langbaine to have been the first of this lady's productions. Scene, the Court of France.

**Forced Valour :**

A droll formed out of Beaumont and Fletcher's *Humorous Lieutenant*, and printed in the *Wits, or Sport upon Sport*, 1672.

**The Foresters' Masque :** Played at Court in 1574.

**For the Honour of Wales :** An anti-masque by Ben Jonson. 1619. In the folio of 1692.

**The Fortitude of Judith :** A tragedy by Ralph Radcliff. Not printed.

**The Fortunate General :** A French history. By Richard Hathwaye. Acted in 1602.

**The Fortunate Isles,** and their Union, celebrated in a masque designed for the Court on Twelfth Night, 1624. By Benjamin Jonson.

Inigo Jones's original sketches for the costume of the characters in this masque were published by the Shakespear Society, 8vo, 1848. What is called *A Comedy* is inserted in the list at the end of the *Old Laros* under the same title.

**Fortunatus :** See *Old Fortunatus*.

**Fortune :** A Play of Fortune, to know each one his conditions and gentle manners, as well of women as of men ; licensed to T. Purfoot in 1566.

In the *Revels' Accounts*, is an entry of a payment "to Robert Baker for drawing of patternes for the playe of Fortune." Has this drama any connection with that printed under the title of *Common Conditions* ?

**Fortune by Land and Sea :** A Tragi-Comedy. As it was acted with great applause by the Queen's Servants. By Thomas Heywood and W. Rowley. 4to, 1655. The scene, London.

Reprinted in Heywood's Dramatic Works.



**The Fortune-Hunters ;** or, *Two Fools well Met* : A comedy by James Carlisle, acted by His Majesties Servants. 4to, 1689. The scene, Covent Garden.

This play is not without merit ; but Spruce mistaking (though drunk) the hand of another for the handle of a pump, and orange flower for pump water, is too absurd. Downes tells us that it expired on its third day.

**Fortune's Task ;** or, the *Fickle Fair One* : By John Horne, M.A., of New College, Oxford, 1684. Not printed.

Horne took his M.A. degree June 30, 1677.

**Fortune [of or at] Tennis** : A play or interlude by Thomas Decker. Mentioned by Henslowe under the name of *Forleton Tennis*.

Compare *Set at Tennis* and *World tossed at Tennis*.

**The Fountain of New Fashions** : A play by G. Chapman, acted in 1598.

Not printed ; but the, or a, MS. of it, under this title, was sold among Heber's MSS. It is first mentioned by Henslowe under the date of September 31, 1598. Compare *Monsieur D'Olive*.

**The Fountain of Self-love ;** or, *Cynthia's Revels* : By Ben Jonson. 4to, 1601.

It was privately acted by the Children of the Chapel in 1600, and on May 23 in that year was entered at Stationers' Hall as *Narcissus, the Fountaine of Self-love* ; and, curiously enough, "Narcissus, the Fountain of Love," was assigned to John Spencer at Stationers' Hall, June 30, 1630. But was this Shirley's poem of *Narcissus*, originally licensed in 1618, or Jonson's play? Jonson's play is, no doubt, the *Narcissus*, to which Heywood alludes in his *Apology for Actors*, 1612.

**Four Honoured Loves** : A comedy by William Rowley. Entered on the books of the Stationers' Company, June 29, 1660, but not printed. It was among those said to have been destroyed by Warburton's servant.

**The Four Inns of Court** : See *Triumph of Peace*.

**The Four Kings** :

A play of this name was acted by the Lord Admiral's servants, in 1598.

**Four Plays in One** :

A piece so called is mentioned by Henslowe under 1591.

**Four Plays in One ;** or, *Moral Representations*, by Beaumont and Fletcher. Fol., 1647.

These four pieces are entitled as follows : I. *The Triumph of Honour*. This is founded on Boccaccio, Day 10, Novel 5. Scene near Athens, the Roman army lying there. II. *The Triumph of Love*. This is taken from the same author, Day 5, Novel 8, and the scene laid in Milan. III. *The Triumph of Death*. This is from Part 3, Novel 3, of the *Fortunate, Deceiv'd, and Unfortunate Lovers*. The scene, Anjou. IV. *The Triumph of Time*. The plot of this seems to be the invention of the authors.

Whether this medley of dramatic pieces was ever performed or not, does not plainly appear. It is composed as if acted at Lisbon, before Emmanuel, King of Portugal and his Queen Isabella, at the celebration of their nuptials ; that Court being introduced as spectators, and the King, Queen, etc., making remarks upon each representation.



**The Four PP. :** A new and a very merry interlude of a Palmer, a Pardoner, a Potecary, and a Pedlar, by John Heywood. 4to, by W. Middleton, n.d., by W. Copland, n.d., and by John Alde, 1569.

This is written in metre, and not divided into acts. In Hazlitt's Dodsley.

**The Four Prentices of London.** With the Conquest of Jerusalem. As it has been divers times acted at the Red Bull by the Queen's Majesty's Servants. By Thomas Heywood. 4to, 1615, 1632. Dedicated "to the honest and high-spirited prentises, the readers."

The plot is founded on the exploits of the famous Godfrey of Bulloigne, an ample account of which is to be seen in Tasso and in Fuller's *Holy War*. This drama is alluded to in the *Knight of the Burning Pestle*, written about 1610; it was in existence *some years* before it was printed. In the collected edition of the dramatist. We may perhaps take it to be the piece entered at Stationers' Hall, June 19, 1594, as *Godfrey of Boulogne*, with the *Conquest of Jerusalem*, of which a second part was performed by the Lord Admiral's men at the Rose Theatre, July 19, the same year.

**The Four Seasons :** A masque, edited from a MS. of the time of James I., for the Shakespear Society. 8vo, 1848.

**The Four Seasons ; or, Love in every Age :** A musical interlude, by P. Motteux. 4to, 1699.

This little piece was set to music by Jeremy Clarke, and is printed with the musical entertainments in the opera of the *Island Princess ; or, the Generous Portuguese*. It does not belong to that opera ; having been designed, as is expressly said by the author, "for another season, and another occasion." It was, however, performed at the end of the last act.

**The Four Sons of Aymon :**

A play by Robert Shawe, on which £2 was lent by Henslowe's Company, 1602, to be repaid the following year by the author, if the play "be not played by the Company of the Fortune, nor noe other Company by my leave."

It is mentioned in Herbert's *Diary*, under January 6, 1624—"for the Princes Company, the Four Sons of Amon, being an old playe, and not of a legible hand." I conclude that this may have been the play stated by T. Heywood, in his *Apology for Actors*, 1612, to have been performed by an English company in Holland.

**The Four Sons of Fabius :**

A play which is mentioned in the *Revels' Accounts* as performed by the Children of Windsor for Mr. Farrant on Twelfth Day at night, 1574, and again by the Earl of Warwick's men at Whitehall on New Year's Day at night, 1579-80.

It is doubtless the piece mentioned in Gosson's *School of Abuse*, 1579, as the *Fabii*.

**Fratrum Concordia Sæva, seu Zeno :** A Latin tragedy by Joseph Simon, Provincial of the Jesuits in England (1594-1671). Printed with his *Mercia*, 8vo, Romæ, 1648.

A MS. copy is preserved in MS. Harl. 5024. It is written in iambic verse. The first speaker is *Umbra Basilisci Tyranni*. Simon published five of his dramatic pieces in a volume at Liege, 8vo, 1657.

**Fraus Honesta :** Comœdia, Cantabrigiæ olim acta, authore Magistro [Philippo] Stubbe, Collegii Trinitatis Socio. 8vo, 1632. Scena est Florentia decimo die Feb., 1616.

In a MS. copy, in Emmanuel College library, the names of the performers are placed opposite the characters. It was performed at Trinity College.



**Fraus Pia :**

A Latin play, apparently by an English writer of the seventeenth century, MS. Sloane 1855. The scene, London.

**Frederic and Basilea :** A play, first acted at the Rose Theatre in June, 1597.

The original plot of this drama is still preserved, Heber's MSS., No. 1640, and was printed by Halliwell, folio, 1860. The characters include King Frederic, Athanasia, Heracilius, Sebastian, etc.

**The Freeman's Honour :** A play by Wentworth Smith.

It is only mentioned in the epistle dedicatory of the *Hector of Germany*, 1615. This play, however, is said to have been "acted by the servants of the King's Majesty, to dignify the worthy Company of Merchant Taylors." It was possibly a mere civil pageant.

**Free Will :** A tragedy by F. Negri or Neri, of Bassano, translated by Henry Cheeke. 4to [London, about 1560].

The original Italian appeared, 4to, 1546; and there is a Latin version, by the author himself, printed at Geneva, 8vo, 1559.

**The French Comedy :** Acted at the Rose Theatre by the Lord Admiral's Servants, February 11, 1595. Not now known.**The French Conjurer :** A comedy by T. P., acted at the Duke of York's Theatre. 4to, 1678. Licensed in August, 1677.

The plot of this play is composed from two stories in the *Spanish Rogue*: the one called Dorido and Clorinia, the other the Merchant of Seville; and the scene is laid in Seville.

**The French Dancing-Master :** A play performed by Killigrew's company, March 11, 1661-2.**The French Dancing-Master :**

A droll formed out of the Duke of Newcastle's play of *Variety*, and printed in the *Wits, or Sport upon Sport*, 1672.

Pepys under the date of May 21, 1662, says: "The play pleased us very well, but Lacy's part, the dancing mistress, the best in the world." Pepys misnames the piece the *French Dancing-Mistress*. Lacy was originally a teacher of dancing.

**The French Doctor :** Acted by the Lord Admiral's Servants at the Rose Theatre, October 18, 1595. Not now known.

It may have supplied the prototype of Dr. Caius.

**The French Schoolmaster :**

A comedy so called is advertised at the end of the *Wits*, 1662, as sold by Henry Marsh at the Prince's Arms in Chancery Lane. No copy of it is now known to exist.

**Friar Bacon :**

A droll acted at Dogget's show at Bartholomew Fair in 1699. It included, amongst its characters, the friar, the devil, a cheating miller, and his son Ralph, an idiot.

**Friar Bacon and Friar Bungay :** The Honourable History of Friar Bacon and Friar Bongay. As it was played by Her Majesty's Servants. Made by Robert Greene, master of arts. 4to, 1594, 1599, 1630, 1655, 1666. The plot of this drama is chiefly taken from the prose history of Friar Bacon. Reprinted in Greene's Works.



**Friar Fox and Gillian of Brentford:** A play by Thos. Downton, in conjunction with Samuel Rowley, 1592-3.

See Hazlitt's *Dodsley*, viii. 19. This play appears to have been acted January 5, 1592-3. It is again mentioned by Henslowe, under February, 1598-9.

**Friar Francis:** A play acted at the Rose Theatre by the Earl of Sussex's Servants, January 7, 1593.

Not now known, but some account of it will be found in Heywood's *Apology for Actors*, 1612.

**Friar Spendleton:** Acted at the Rose Theatre, October 31, 1597. Not printed.

It is also mentioned in Henslowe's *Diary* under the title of *Friar Pendelton*.

**Friendship Improved;** or, the Female Warrior: A tragedy by Charles Hopkins, acted at Lincoln's Inn Fields. 4to, 1700.

To this play is prefixed a humorous prologue, on the subject of the author commencing merchant, and accumulating wealth, if it may be in the power of a poet so to do.

**Friendship in Fashion:** A comedy by Tho. Otway, acted at the Duke's Theatre. 4to, 1678.

**The Frolick;** or, the Lawyer Cheated: A comedy by Elizabeth Polwhele, "an unfortunate young woman haunted with poetic devils," 1671. Dedicated to Prince Rupert. It is divided into acts and scenes. Not printed.

**Fucus, sive Histriomastix:** A Latin drama. By John Rainolds. Written in answer to Gager's *Meleager*, 1592. Lambeth MS. 838.

Another copy is in the Bodleian library.

**Fuimus Troes, Æneid 2. The True Trojans:** Being a story of the Britons' Valour at the Romans' first Invasion: publicly represented by the Gentlemen Students of Magdalen College, in Oxford. By Jasper Fisher. 4to, 1633.

In Hazlitt's *Dodsley*. It commences with an episode of "Mercury conducting the ghosts of Brennus and Camillus in complete armour, and with swords drawn."

**Fulgius and Lucretelle:**

By this name is a piece mentioned in the List at the end of the *Old Law*, 1656, as "Fulgius and Lucrell, C., i.e., Comedy," and by Kirkman in his Catalogue, 1661. The author of the *British Theatre* calls it *Fulgius and Lucretell*, and says it was a pastoral from the Italian, 1676. This statement is probably apocryphal.

**The Furies' Masque:** Performed at Court about 1624.

**Galathea:** As it was played before the Queen's Majesty at Greenwich on New Year's Day at night, by the Children of Paul's. By John Lyly. 4to, 1592.

In the editions of the Plays, 1632 and 1858. The characters of Galathea and Phillida are borrowed from Iphis and Ianthe, in the ninth book of Ovid's *Metamorphoses*, while, oddly enough, the scene is laid in the North of Lincolnshire.

It was licensed to Gabriel Cawood, April 1, 1585, as "A Commediæ of Titirus and Galathea."



**Galeazzo :**

A play first acted at the Rose Theatre, June 26, 1594. It is now extant. It was probably on some Italian story.

**The Game at Chess :** A comedy by Thomas Middleton, sundry times acted at the Globe, on the Bank Side.

Three editions without date are known, the engraved title to the third varying from the two former. A copy with a printed title, dated 1625, is noted by Collier. It is possible that the imprint of Lydden or Leyden is fictitious, or that the frontispiece is the only portion executed there. Besides the MS. copy in Lansdowne MS. 690, there is an imperfect one at Bridgewater House, and a third was in one of Stewart's catalogues, with a dedication to *Mr. W. Hammon* —? the W. H. of Shakespear's *Sonnets*.

The play was first performed in the summer of 1624. It is a sort of religious controversy; the game being played between one of the church of England and another of the church of Rome, wherein the former in the end gets the victory; Ignatius Loyola sitting by as a spectator. The scene, London. Owing to the King of Spain being one of the characters, and thus a supposed ridicule being cast on a reigning sovereign, the players were summoned before the Privy Council in August, 1624, and the further performance of the comedy forbidden.

Compare the interesting account in Fleay, p. 267-8.

**The Gamester :** As it was Presented by Her Majesty's Servants at the Private House in Drury Lane. By James Shirley. 4to, 1637.

According to Langbaine, ed. 1691, p. 479, the intrigue between Wilding and his kinswoman, his wife and Hazard, is borrowed from one of the novels of Malespini. Licensed November 11, 1633. In Sir H. Herbert's *Diary* there is the following interesting entry: "On Thursday night 6 of Febr. 1633[-4]. The Gamester was acted at Court, made by Sherley out of a plot of the king's, given him by me; and well likt. The king said it was the best play he had seen for some years."

**Gammer Gurton's Needle :** A comedy by Mr. S., Master of Arts, i.e., John Still, afterward Bishop of Bath and Wells. 4to, 1575. 1661.

The plot of this play, which is written in metre, in five regular acts, is nothing more than Gammer Gurton's having mislaid the needle with which she was mending her man Hodge's breeches against the ensuing Sunday, and which, by way of catastrophe to the piece, is, after much search, great altercation, and some battles in its cause, at last found sticking in the breeches themselves. Reprinted in Hazlitt's *Dodsley*.

**Garlick :** A jig or merriment of the early part of the seventeenth century.

It seems to be referred to in the *Hog hath lost his Pearl*, 1614 (Hazlitt's *Dodsley*, xi. 434), and it is mentioned in *The World's Folly*, by J. H., 1615.

**The General :** A play by Lord Broghill, afterward Earl of Orrery.

Pepys mentions it under dates of September 28 and October 4, 1664, in very disparaging terms.

**The General :** A tragi-comedy by James Shirley, printed from a MS. formerly in the Farmer and Reed Collections. 4to, 1853.

It is mentioned in the *Poems of Shirley*, 1646. Pepys saw it acted, April 24, 1669, and was pleased with it. There is no early printed edition.



**The Generous Choice :** A comedy by Francis Manning. 4to, 1700.

This piece was acted, but without success, at Little Lincoln's Inn Fields. Scene, Valencia in Spain.

**The Generous Enemies ;** or, the Ridiculous Lovers : A comedy by J. Corey, acted at the Theatre Royal. 4to, 1672. The scene, Seville. Licensed in 1671.

This play is one piece of plagiarism ; the principal design being borrowed from Quinault's *La G n reuse Ingratitude* ; and that of the Ridiculous Lovers from Corneille's *Don Bertram de Cigantal*. Bertram's testy humour to his servants, in the third act, is partly borrowed from Randolph's *Muses' Looking Glass* ; and the quarrel between him and Robatzi, in the fifth, is taken from the *Love's Pilgrimage* of Beaumont and Fletcher.

**The Generous Portuguese :**

"To the King's playhouse, and saw the Generous Portugalls, a play that pleases me better and better every time we see it."—Pepys' *Diary*, April 23, 1669.

**The Gentle Craft :** See *Shoemaker's Holiday*.**The Gentleman Cully :** 4to, 1702.

This seems to have been formed into a droll under the title of *The Bragadochio* ; or, *His Worship the Cully (Stroller's Pacquet Opened, 1742)*.

**The Gentleman Dancing-Master :** A comedy by W. Wycherley, acted at the Duke's Theatre. 4to, 1673, 1693, 1702.

This play was not very successful, and was only acted six times.

**The Gentleman of Venice :** A Tragi-comedy presented at the Private House in Salisbury Court by her Majesty's Servants. By James Shirley. 4to and 8vo, 1655. The scene, Venice.

The plot of one of the incidents is taken from Gayton's *Festivous Notes on Don Quixote*, book iv. ch. 6. Dedicated to Sir Thomas Nightingale, Bart.

**The Gentleman Usher :** A comedy by George Chapman. 4to, 1606.

This appears to have been performed, and perhaps it was written, in 1598, and to have originally borne the title of *The Will of a Woman*. An early MS. copy under this name was sold among Heber's MSS. In the *Dramatic Works*, 1873.

**The Gentlemen's Masque :** Acted at Court in December, 1613.**Of Gentleness and Nobility :** A Dialogue between the Merchant, the Knight, and the Ploughman, disputing who is a very Gentleman, and who is a Nobleman, and how Men should come to Authority, compiled in Manner of an Interlude, with divers Toys and Jests added thereto to make merry pastime and disport.

Printed by John Rastell (about 1530), small folio. In two parts, and written in metre.

**George A Greene, the Pinner of Wakefield :** A comedy attributed to Robert Greene, acted by the Earl of Sussex's Servants. 4to, 1599.

Henslowe notices a performance of it in January, 1593-4 ; and from MS. Sloane 1900, it seems to have been performed, perhaps with alterations, at the King's Arms, Norwich, as late as 1662. The plot is founded on an old popular history, and the scene lies at Wakefield in Yorkshire. In Dyce's editions of Greene, ii. 163.



**George Scanderbeg :** the true History of George Scanderbeg, as it was lately played by the Right Honourable the Earl of Oxford his servants. Entered by Edward Alde at Stationers' Hall, July 3, 1601.

The drama was doubtless prompted by the recently published historical account of George Castriot, called *Scanderbeg*.

**The German Princess :** See *Witty Combat*.

**Gesta Grayorum :** Or, The History of the High and Mighty Prince, Henry Prince of Purpoole, Arch-Duke of Stapulia and Bernardia, Duke of High and Nether Holborn, Marquis of St. Giles and Tottenham, Count Palatine of Bloomsbury and Clerkenwell, etc., who reigned and died A.D. 1594. Together with a masque, as it was presented (by his Highness's Command) for the entertainment of Queen Elizabeth, who, with the Nobles of both Courts, was present thereat. Published by W. Canning. 4to, 1688.

The Masque here mentioned was probably the same as that attributed under the title of the *Gray's Inn Masque*, and with the same date (1594) to Francis Davison. Only the first part appeared in 1688, the second is in MS. Addit., B.M., 5956; but both are printed in Nichols's *Progresses of Elizabeth*. Compare *Mountebanks' Masque* infra.

The introduction into the piece of the title of *Purpool* is explained by the fact that Gray's Inn stood on part of the ancient manor of Portypool.

The ballad of "The New Mad Tom of Bedlam" is directed to be sung to the tune of the *Gray's Inn Masque*.

**The Ghost ;** or, the Woman Wears the Breeches : A comedy written in 1640. 4to, 1653. Scene, Paris.

This seems to be the same piece which was printed in 1655 under the title of the *Gossip's Brawl ;* or, *the Woman Wears the Breeches*.

**The Ghosts :** A Comedy. By T. Holden. Acted at the Duke's Theatre between 1662 and 1665. Not printed.

See *Roscius Anglicanus*, p. 26. Pepys notices a performance of it in April, 1665, calling it "a very simple play." See *Humourists*.

**The Gipsy :**

"Upon the fifth of Novembre att Whitehall, the prince being there only, the Gipsye, by the Cock-pitt company."--Herbert's *Diary*, 1623.

**Giraldo the Constant Lover :** By Henry Shirley.

This play was entered at Stationers' Hall, September 9, 1653.

**A Girl Worth Gold :** See *Fair Maid of the West*.

**Gismund :** A tragedy founded on Boccaccio, Day 4, Novel 1, and written by five gentlemen of the Inner Temple, where it was performed before Queen Elizabeth in 1562.

Subsequently altered by Wilmot. Thorpe, in his catalogue of MSS. 1836, p. 107, advertised a fragment of the text. Compare *Tancred and Gismunda*. In the British Museum, MS. Lansd. 786, is a copy of this play, entitled Gismond of Salern in Love; and a second more modern copy is in MS. Hargrave 205. Bacon, in his *Conference of Pleasure*, ed. Spedding, xix., speaks of *Asmund and Cornelia*, apparently an error for *Gismund and Cornelia*, two different productions.



**Give a Man Luck, and Throw Him into the Sea :**

A play with this title was entered at Stationers' Hall, with the *Maid's Metamorphosis*, July 24, 1600. It does not appear to have been printed.

**The Glass of Government :** A tragical comedy, so entituled, because therein are handled as well rewards for Virtues, as also the punishment for Vices. Done by George Gascoigne, Esquire. 4to, 1575.

There were two editions or issues in 1575. Dedicated to Sir Owen Hopton, Lieutenant of the Tower. In Hazlitt's Gascoigne.

**Gloriana ;** or, the Court of Augustus Cæsar: A tragedy in rhyme by N. Lee, acted at the Theatre Royal. 4to, 1676.

The plot of this absurd but curious drama is more founded on romance than history, as may be discovered by comparing it with the first, fifth, and seventh parts of the celebrated romance of *Cleopatra*, under the characters of Cæsar, Marcellus, and Julia. Scene, the palace of Augustus Cæsar at Rome.

**Glory's Resurrection,** being The Triumphs of London Revived, for the Inauguration of the Right Honourable Sir Francis Child, Knight, Lord Mayor of the City of London. Containing the Description (and also the Sculptures) of the Pageants and the whole Solemnity of the Day. All set forth at the Cost and Charge of the Honourable Company of Goldsmiths. Published by Authority. [By Elkanah Settle.] Folio, 1698. Price Six Pence. With four copper plates.

**The Goats' Masque :** A masque acted at Court about 1611. Addit. MS., B.M., 10,444.

**The Goblins :** A comedy by Sir John Suckling, acted at the Black Friars. 8vo, 1646.

In the editions of the *Fragmenta Aurea*, and in the works by Hazlitt. The scene lies in Francelia ; and the author, in the execution of his design, has pretty closely followed the footsteps of Shakespear, of whom he was a professed admirer ; his Reginella being an open imitation of Miranda in the *Tempest* ; and his Goblins, though counterfeits, being only thieves in disguise, seem to be copied from characters in the same play. It was revived in January, 1667-8, at the Duke's Theatre.

**Godfrey of Boulogne :** See *Four Prentices of London*.

**God Speed the Plough :**

A play so called was acted at the Rose Theatre by the company of the Earl of Sussex in December, 1593.

**God's Promises :** A tragedy or interlude manifesting the chief Promises of God unto man by all Ages in the Old Law, from the fall of Adam to the Incarnation of the Lord Jesus Christ. Compiled by John Bale, An. Do. 1538. 4to [1538], 1577. In Hazlitt's Dodsley.

It is remarkable that the publisher of the 4to of 1577 should have been ignorant of the existence of a prior edition.

**The Golden Age :** or The Lives of Jupiter and Saturn, with the defining of the Heathen Gods. As it hath been sundry times acted at the Red Bull by the Queen's Majesty's Servants. By Thomas Heywood. 4to, 1611.

This piece the author himself calls the Eldest Brother of three ages that had adventured the stage ; in all of which he has introduced Homer as the ex-



positor of each dumb show, in the same manner as Shakespear has done by Gower, in his *Pericles*. For the story, we need only consult the mythologists. Reprinted in the Dramatic Works.

**The Golden Age Restor'd**, in a Masque at Court, at Christmas, 1615, by the Lords and Gentlemen the King's Servants, by Ben Jonson. Folio, 1616, 1641.

**The Golden Ass (Or Cupid and Psyche)**: A play written by Henry Chettle, in conjunction with Thomas Decker and John Day.

It is mentioned in Henslowe's *Diary*, 1600. Gosson, in his *Plays Confuted*, 1581, mentions an old English play on the same subject as having been acted by the scholars of St. Paul's.

**The Goldsmith's Jubilee**: Or, London's Triumphs. Containing A Description of the several Pageants: On which are Represented Emblematical Figures, Artful Pieces of Architecture, and Rural Dancing: With the Speeches spoken on each Pageant. Performed Octob. 29, 1674, for the Entertainment of the Right Honourable and truly Noble Pattern of Prudence and Loyalty, Sir Robert Vyner, K<sup>t</sup> & Bart., Lord Mayor of the City of London: At the Proper Costs and Charges of the Worshipful Company of Goldsmiths. The King's Most Sacred Majesty and his Royal Consort, their Royal Highnesses the Duke and Duchess of York, Prince Rupert, the Duke of Monmouth, several Foreign Embassadors, Chief Nobility, and Secretaries of State, honouring the City with their Presence. Composed by Thomas Jordan. 4to, 1674.

**A Good Beginning may have a Good End**: See *An Ill Beginning*.

**Gorboduc**: See *Ferrex and Porrex*.

**The Gordian Knot Unty'd**, 1691:

This comedy was not printed, but appears to have been acted in the before-mentioned year. Motteux, in the *Gentleman's Journal*, January, 1691-2, says, "You have often asked me who was the author of the *Gordian Knot Unty'd*; and wondered with many more why it was never printed. I hear that gentleman, who writ lately a most ingenious dialogue concerning women, now translated into French, is the author of that witty play; and it is almost a sin in him to keep it and his name from the world."

The *Dialogue Concerning Women, in Defence of the Sex*, was written to Eugenia, and was published, 8vo, 1691, with a preface by Dryden, who speaks of the author as a young acquaintance, but does not name him.

**The Gossip's Brawl**; Or, the Women Weare the Breeches: A mock Comedy. 4to, 1655.

Amongst the actors' names are Nick-pot, a tapster; Doll Crab, a fish-woman, etc. This was not intended for representation. Compare *Ghost*.

**The Governor**: A tragi-comedy written by Sir Cornelius Formido, 1656. Scene, Barcelona. MS. Addit. B.M. 10,419.

It was entered on the books of the Stationers' Company on September 9, 1653; and, according to Sir Henry Herbert, it was performed by the King's company, February 17, 1636-7.

**Gowry**:

"The tragedy of Gowry, with all action and actors, hath been twice represented by the King's players, with exceeding concourse of all sorts of people: but



whether the matter or manner be not well handled, or that it be thought unfit that princes should be played on the stage in their lifetime, I hear that some great counsellors are much displeased with it, and so 't is thought it shall be forbidden."—*Letter from John Chamberlain to Sir Ralph Winwood*, December 18, 1604.

**The Grateful Servant:** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to, 1630, 1637, 1660. Scene, Savoy.

This play met with great applause when acted. Lodowick's contrivance to have his wife Artella tempted by Piero, in order that he may procure an opportunity of divorcing her, is the same with Contarini's humour and contrivance in the *Humorous Courtier*. This appears to be the play licensed in 1629 as the *Faithful Servant*.

**The Grave-Makers:** A droll formed by Kirkman out of the tragedy of *Hamlet*, and printed in the *Wits, or Sport upon Sport*, 1672.

**The Gray's Inn Masque:** By F. Davison, 1594. See *Gesta Grayorum*.

**The Gray's-Inn Antic Masque:** Seventeenth century. Addit. MS. B.M. 10,444.

**The Great Duke of Florence:** A Comical History. As it hath been often presented with good allowance at the Phoenix in Drury Lane. By P. Massinger. 4to, 1636.

This play met with very good success, and is recommended, in two copies of verses, by George Donne and John Ford. Sannasaro, giving the duke a false account of the beauty of Lidia, seems to be a near resemblance to the story of Edgar and Elfrida; the same incident was a traditional fact in connection with Henry VIII. and Anne of Cleves.

**The Great Favourite; or, the Duke of Lerma:** A tragedy by Sir Robert Howard, acted at the Theatre Royal. 4to, 1668; folio, 1692.

Some scenes of this play are written in blank verse, and some in rhyme; the scene lies at Madrid; and the plot is taken from Mariana, Turquet de Mayern, and other historians.

Pepys thus notes in his *Diary*, February 20, 1667-8: "Dined, and by one o'clock to the King's house: a new play, the Duke of Lerma, of Sir Robert Howard's: where the king and court was; and Knipp and Nell spoke the prologue most excellently, especially Knipp, who spoke beyond any creature I ever heard. The play designed to reproach our king with his mistresses, that I was troubled for it, and expected it should be interrupted; but it ended all well, which salved all."

Pepys probably means this play, where he speaks under date of January 11, 1667-8, of the *Duke of Lorraine*.

**The Great Man:** This tragedy is in Warburton's list.

**The Grecian Comedy:** A play acted by Henslowe's company on December 1, 1594, and several times afterward.

Compare *Turkish Mahomet*.

**The Greek Maid:**

"A pastorell or historie of a Greeke Maide shoven at Richmond on the Sondaie next after New Yeares daie enacted by the Earle of Leicester his servauntes."—*Revels' Accounts*, 1579.



**The Greeks and Trojans :** An old English play, mentioned in Gayton's *Notes on Don Quixote*, 1654, p. 271.

**Green's tu Quoque, Or, The City Gallant :** As it hath been divers times acted by the Queen's Majesty's Servants. Written by Jo. Cooke. 4to, 1614, 1622, and no date.

We are told by Thomas Heywood, who was the editor of this play, that it passed the test of the stage with general applause. It was for some years performed by the latter title only ; but the inimitable acting of Green, a celebrated comedian of that time, in the part of Bubble of the City Gallant who, in answer to every compliment, comes out with the words *Tu quoque*, occasioned the author, out of regard to him, to add to it the present first title. Each of the editions has a figure of Green on the title-page, with a label out of his mouth, *Tu quoque, to you, Sir !* On the back of the preface are four lines by W. Rowley on the actor's death. In Hazlitt's Dodsley. It was revived in 1667 with alterations by Davenant.

**Greenwich Park :** A comedy by W. Mountfort. 4to, 1691. Acted at Drury Lane.

**Grim the Collier of Croydon ; or, The Devil and his Dame :** With the Devil and Saint Dunstan. By J. T. 12mo, 1662 (in a volume called *Gratiae Theatrales*). In Hazlitt's Dodsley, viii.

This is probably a modernized text of a drama, which may be rightly identified with one mentioned by Henslowe under date of March 6, 1600-1, when he pays William Haughton "in respect of a book which he would call *The Devil and his Dame*."

The plot is to be found in Machiavel's *Marriage of Belphegor*.

**Gripus and Hegio ; or, the Passionate Lovers :** A pastoral by Robert Baron. 8vo, 1647.

This play, which is annexed to the *Cyprian Academy*, consists of three acts, and is mostly borrowed from Waller's *Poems* and Webster's *Duchess of Malfy*.

**Grobiana's Nuptials :** An old English play preserved in MS. Bodl. 30.

**The Grove ; or, Love's Paradise :** An opera by J. Oldmixon. 4to, 1700. Performed at Drury Lane.

The scene is a province of Italy, near the Gulf of Venice. The music was by Purcell, and the epilogue by Farquhar.

**The Guardian,** a Comical History, as it hath been often acted at the Private House in Black Friars by his late Majesty's Servants, with great applause. By Philip Massinger. 8vo, 1655. Licensed in 1633. Scene, Naples.

**The Guardian :** A comedy by A. Cowley, acted before Prince Charles at Trinity College, Cambridge, the 12th of March, 1641. 4to, 1650. Scene, London.

**The Guelphs and Ghibbelines :**

An old English play mentioned in Gayton's *Notes on Don Quixote*, 1654. p. 271.

**Guido :** A drama produced at the Rose Theatre in 1597.



**Guise :**

A play mentioned by Webster in his dedication of the *Devil's Law Case*, 1623, to Sir Thos. Finch : "Some of my other works, as the White Devil, the Dutchess of Malfi, Guise, and others, you have formerly seen." *The Duke of Guise* seems to have been named with four other plays by Marlowe in Nash's elegy on his friend prefixed to *Dido*, in a copy seen by T. Warton in Osborne's shop, and described in his catalogue for 1754. See Dyce's Marlowe, 1850, i. 39. Compare *Massacre at Paris* and *Duke of Guise*.

**Gustavus, King of Swethland**, by Thomas Decker. Not printed, but entered on the books of the Stationers' Company, June 29, 1660.

The "King of Swedland" is in Warburton's list.

**Guy, Earl of Warwick** : By John Day and Thomas Decker. Licensed to John Trundle, January 15, 1619-20, and transferred to Thomas Langley, December 13, 1620.

**Guy, Earl of Warwick** : The Tragical History, Admirable Achievements, and Various Events of Guy Earl of Warwick. Written by B. J. 4to, 1661.

The initials were perhaps added to lead to the idea that the piece was Jonson's.

**Guzman** : A comedy by Roger, Earl of Orrery. Fol., 1693.

The scene of this play lies in Spain, and the plot is from a romance of the same name. It was first acted at the Duke of York's Theatre, in April, 1669, but without success.

**Haliblude :**

The mystery of the Haliblude, or Holy Blood, was performed at Aberdeen in 1445, as appears from an entry in the records of that city.

**Hamlet :**

A play with this title was acted at Newington Theatre, by the Lord Admiral's and Lord Chamberlain's men, June 9, 1594. It preceded Shakespear's tragedy, and is several times alluded to by contemporary writers.

**Hamlet** : (i.) The Tragical History of Hamlet, Prince of Denmark. By William Shake-spear. As it hath been divers times acted by his Highness's servants in the City of London : as also in the two Universities of Cambridge and Oxford, and elsewhere. 4to, 1603. (ii.) The Tragical History of Hamlet, Prince of Denmark. By William Shakespear. Newly imprinted and enlarged to almost as much again as it was, according to the true and perfect Copy. 4to, 1604, 1605 (a re-issue), 1611, n.d., 1637.

There are also several editions of it printed after the Restoration, 4to, 1676, 1683, 1695, 1703.

Of the 4to of 1603, a copy is entered in the list of plays in the possession of Henry Oxinden, of Batham, in his MS. Commonplace Book, 1647.

**Hampton Court Masque** : See *Vision of the Twelve Goddesses*.

**Hannibal :**

Some short piece, probably, as I only find an allusion to it as having been performed in a barn somewhere in Cork. The epilogue is preserved in *Thalia*, folio, 1705, p. 33.



**Hannibal and Hermes**, Or, Worse Afear'd than Hurt: A play by Robert Wilson, in conjunction with Decker and Drayton. Acted in 1598.

**Hannibal and Scipio**: A play by William Rankins, in conjunction with Richard Hathwaye. Acted in 1600. Not printed.

**Hannibal and Scipio**: An Historical Tragedy, acted in the year 1635 by the Queen's Majesty's Servants at their Private house in Drury Lane. By Thomas Nabbes. 4to, 1637.

This play was acted before women appeared upon the stage, the part of Sophonisba being performed by Ezekiel Fenne. It is addressed in verse by the author to the ghosts of Hannibal and Scipio, with an answer in their names directed to him. The plot may be traced in Cornelius Nepos and Plutarch. The scene of the first act lies in Capua, of the second at the court of Syphax, of the third at Utica, of the fourth at Carthage, and of the fifth in Bithynia.

**Hans Beer Pot**, His Invisible Comedy of See me, and See me Not: Acted in the Low Countries by an honest Company of Health-Drinkers. By Dawbridge-Court Belchier. 4to, 1618.

Phillips, in his *Theatrum Poetarum*, 1675, ascribes to T. Nash a play called *See me, and See me Not*—doubtless by error.

**Hardicanute**: A Play acted at the Rose Theatre in 1597.

**Hard Shift for Husbands**: A comedy by Samuel Rowley, 1623.

This play is mentioned in Sir Henry Herbert's *Diary*, under the date of October 29, 1623: "For the Palsgrave's players, a new comedy called *Hard Shifte for Husbands*, or *Bilboes the Best Blade*, written by Samuel Rowley."

**Harry of Cornwall**:

A piece with this title was acted, according to Henslowe, February 25 and March 23, 1591-2, and April 29 and May 13, 1592, at the Rose Theatre.

**Harry the Fifth**: See *Henry V*.

**Harry the First**: Compare *Henry I*.

**Have at All**; or, the Midnight Adventures: A comedy by Joseph Williams, acted at Drury Lane in May, 1694.

This piece is mentioned in Motteux's *Gentleman's Journal*, but was never printed. Compare *An Evening's Adventure* and *Feigned Courtizans*.

**The Haymakers' Masque**: Performed at Court about 1623. Addit. MS. B.M. 10,444.

**Heautontimorumenos**: A comedy by Terence, translated by Rich. Bernard. 4to, 1598-1641. Also in the versions by Hoole, 1667, and by Echard, 1694.

**The Hector of Germany**. Or the Palsgrave, Prince Elector: A New Play, An Honourable History, by Wentworth Smith. 4to, 1615.

This play, which is not divided into acts, was performed at the Red Bull and at the Curtain by a company of young men of the City, and was the last that we hear of as being acted at the latter theatre. It was written in 1613.



**The Hectors :** Or the False Challenge. A comedy written in the year 1655. The scene, London. 4to, 1656.

Langbaine speaks well of this piece. Ascribed by Phillips and Winstanley to Edmund Prestwich.

**Hecuba :** Translated from the Greek of Euripides by Archibald Hay.

See Warton's *H.E.P.*, 1824, iii. 147.

**Hecyra :** A comedy translated from Terence by Richard Bernard. 4to, 1598-1641.

**The Heir :** A comedy by Thomas May, acted by the Company of Revels, 1620. 4to, 1633. There is a second impression of the same year, with the sole difference of those words on the title. Scene, Syracuse.

The plot, language, and conduct of this play are all admirable, and many of the situations interesting; it met with great applause, and is highly commended in a copy of verses by Carew. The epilogue consists of only four lines. The piece itself will be found in Hazlitt's Dodsley. The demand of the king, that Leucothoë shall yield to his desires, as the sole condition upon which he would spare the life of her lover, appears to be borrowed from Shakespear's *Measure for Measure*; as the constable and watch who scize Eugenio seem to have had their language and manners from those in the same author's *Much ado about Nothing*; and the enmity of the two houses reminds us of *Romeo and Juliet*.

**The Heir of Morocco,** with the Death of Gayland: A tragedy by Elk. Settle, acted at the Theatre Royal. 4to, 1682, 1694. Scene, Algiers.

**The Heiress :** A play by the Duke of Newcastle, acted at the King's Playhouse in January, 1669.

See notices of it in Pepys' *Diary*, February 1 and 2, 1668-9.

**The Life and Death of Heliogabalus :** An interlude, entered by John Danter, June 19, 1594, on the books of the Stationers' Company, but not printed.

**Hemetes :** The tale of Hemetes the hermit, Pronounced before the Queen's Majesty at Woodstock. 1575. By George Gascoigne.

Printed by Abraham Fleming at the end of his translation of Synesius, 8vo, 1579, and again in the *Queen's Majesty's Entertainment at Woodstock*, 4to, 1585.

An early copy, with drawings, is among the Royal MSS., B.M., and has been given by Hazlitt in his edition of the Poet, 1869-70, with facsimiles of the illustrations.

**Hengist :** See *Mayor of Quinborough*.

**Henry of Richmond :** A play in two parts by Robert Wilson. The second part of it was written in 1599.

**Henry I. :** *The famous Chronicle of Henry the first, with the Life and Death of Bellin Dun, the first thief that was ever hanged in England.* Licensed to Thomas Gosson, May 17, 1594.

But what seems to be the same production was entered to William Blackwall, November 24, 1595, *Rufus* being substituted for *Henry*. Several notices of this piece, which seems to have been popular, occur in Henslowe's *Diary*. It was acted at the Rose Theatre, June 8, 1594, by the Lord Admiral's men, being then a new play. It is probably the piece noticed as *Harry the First* under date of May 30, 1597.



**Henry the First and Henry the Second :** By William Shakespear and Robert Davenport.

In the books of the Stationers' Company, September 9, 1653, an entry is made of the above title ; but what species of drama it was, or whether one or two performances, are facts not ascertained. Whatever it might be, it is said to have suffered in the general havock made by Warburton's servant. Sir H. Herbert records the licensing of Davenport's play of "the Historye of Henry the First" in the year 1624. See Collier's *Hist. of Dram. Poetry*, 1831, iii. 90-1.

**Henry the Second, King of England,** with the Death of Rosamond. 4to, 1693.

The story of this play may be found in the English historians, and represents chiefly that part of this prince's life which relates to Rosamond. The scene lies in Oxford ; and the epilogue was written by Dryden. The dedication is signed by Mountfort, who was, however, dead when this tragedy was published. It is generally attributed to Bancroft.

**Henry the Third of France,** Stabbed by a Friar : With the Fall of the Guise. A tragedy. Acted at the Theatre Royal. By Thomas Shipman. 4to, 1678.

The story of this play is borrowed from Davila and the *Life of the Duke of Espernon*. The scene, Blois, but removed in the third act to the camp at St. Cloud near Paris. Written in rhyme.

**Henry the Fourth :**

A play ; in which was introduced the deposing of Richard II. It was prior to Shakespear's *Henry IV.*, and was performed at Lord Essex's house the night before his insurrection.

**Henry the Fourth :** An historical play by Shakespear in two parts : (i.) The History of Henry the Fourth : With the Battle at Shrewsbury between the King and Lord Henry Percy, surnamed Henry Hotspur of the North. With the humorous conceits of Sir John Falstaff. 4to, 1598, 1604, 1608, 1613, 1622, 1632, 1639. The impressions of 1598 and 1613 exhibit variations, and the former appears to have been printed twice. (ii.) The Second Part of Henry the Fourth, continuing to his death and the Coronation of Henry V. With the humours of Sir John Falstaff and Swaggering Pistol. As it hath been sundry times publicly acted by the Lord Chamberlain's Servants. Written by William Shakespear. 4to, 1600. Sheet E should have six leaves.

Compare *Hotspur*.

**Henry the Fourth,** with the Humours of Sir John Falstaff : A tragic-comedy, altered by Thomas Betterton. Acted at Little Lincoln's Inn Fields. 4to, 1700.

**Henry IV. [of France] :** A tragedy by Thomas Shipman.

See Shipman's *Carolina*, 1683, p. 169. He refers to his *Henry III.* at p. 206.

**Henry the Fifth :** See *Famous Victories*.

This is different from Shakespear's play, and is one of which he availed himself in the composition of his own. Henslowe records its performance May 14. 1592.



**Henry the Fifth :** The Chronicle History of Henry the Fifth, With his Battle fought at Agin Court in France. Together with Ancient Pistol. As it hath been sundry times played by the Right honourable the Lord Chamberlain his Servants. By W. Shakespear. 4to, 1600, 1602, 1608.

This is an imperfect copy of Shakespear's play, first printed in full in the folio of 1623. The late Mr. Halliwell-Phillipps met with a fragment, which he supposed to be anterior to 1600; but it yielded no readings of importance.

**Henry the Fifth :** A tragedy by the Earl of Orrery. Folio, 1669, 1672, 1690. Scene, France.

This may be traced in the English chronicles of that prince's reign, and in the French ones of that of Charles VI. It was acted at the Duke of York's Theatre with great success; the characters being very splendidly dressed, particularly King Henry, Owen Tudor, and the Duke of Burgundy. It was also acted at Lincoln's Inn Fields in 1664. There is a MS. copy in the Bodleian Library, Rawl. Poet. 2.

**Henry the Sixth :**

A play called *Henry the Sixth* was produced at the Rose Theatre, March 3, 1591-2, and is supposed by Malone to be the First Part of Shakespear's historical dramas on the incidents of that reign.

**Henry VI. :** By W. Shakespear.

Parts 1 and 2 were registered by Thomas Pavier, April 19, 1602, and as 1s. was paid for them, they were doubtless separate tracts. They are, in fact, described as "two books." The three parts were first printed together in 1623.

**Henry the Sixth, the First Part, with the Murder of Humphrey, Duke of Gloucester :** A tragedy by J. Crowne, acted at the Duke's Theatre. 4to, 1681. Scene, the Court at Westminster.

Part of this play is borrowed from Shakespear.

**Henry the Sixth, the Second Part :** See *Misery of Civil War*.

**Henry the Eighth :** A play by Shakespear. Fol., 1623.

"An interlude of Henry VIII." was, it seems, awaiting license on February 12, 1604-5; see Singer's Shakespear, introduction. But perhaps this was Samuel Rowley's play, misnamed an interlude. Compare *All is True* and *When You See Me, You Know Me*.

**Heraclius, Emperor of the East :** A tragedy by Lodowick Carlell. 4to, 1664. The scene, Constantinople.

This is little more than a translation from the *Heraclius* of Corneille. It was intended for the stage, but was never acted, another translation having been preferred to it by the performers, and this piece not returned to the author till the day that the other was acted at the Duke's Theatre. The plot of it is from Baronius' *Ecclesiastical Annals*, but the original French author has not strictly tied himself down to historical truth.

**Hercules :** A play, in two parts, by Martin Slaughter, acted by the Lord Admiral's Servants.

The first part was produced in May, 1595, and the second about the same time.

**Hercules :** Compare *Birth of Hercules* and *Twelve Labours*.

An interlude of *Hercules Oiteus* is mentioned in the list at the end of the *Old Law*, 1656. Vincent, in his *Discovery of Errors*, etc., 1622, refers in his epistle to *York Herald* to "Hercules in a play, that made monsters of straw for himself to subdue."



**Hercules :** A masque by P. Motteux, being one of the dramatic pieces in the *Novelty ; or, Every Act a Play*, 1697. The scene, the Lydian Court.

**Hercules Furens :** The First Tragedy of Lucius Annæus Seneca, entitled *Hercules Furens*, newly perused, translated by Jasper Heywood, Student in Oxford. 12mo, 1561 ; 4to, 1581.

**The Hermit's Oration at Theobalds**, delivered by Sir Robert Cecil to the Queen. Written by George Peele. 1591.

See Dyce's *Greene and Peele*, 1861, p. 576. In Joseph Ames's Catalogue, 1760, No. 150, what purports to be a MS. copy of this is dated 1594, and is said to be penned by Sir Robert Cecil. Elizabeth was again at Theobalds in the latter year, and this speech was then referred to. See *Speeches*.

**The Hermit's Tale :** See *Hemetes*.

**Hermophus :** A Latin comedy by George Wilde. It was several times acted, but was never printed.

**Hero and Leander :** The Tragedy of Hero and Leander, by Sir Robert Stapylton. 4to, 1669.

Whether this play was ever acted or not seems to be a dubious point, although the prologue and epilogue so imply. The plot is partly taken from Ovid and Musæus. The scene, Sestos and Abydos.

**Herod and Antipater :** The True Tragedy of Herod and Antipater, with the Death of Fair Mariam. According to Josephus, the learned and famous Jew. As it hath been divers times publicly acted with great applause at the Red Bull by the Company of His Majesty's Revels. By Gervase Markham and William Sampson. 4to, 1622.

This drama was registered at Stationers' Hall in 1633 as the unassisted production of Markham.

**Herod and Mariamne :** A tragedy by Samuel Pordage. 4to, 1673, 1674. Acted at the Duke's Theatre.

The plot is from Josephus, from the story of Tyridates in *Cleopatra*, and from the *Unfortunate Politic, or the Life of Herod*, translated from the French, 1638.

**Herod the Great :** A tragedy by the Earl of Orrery.

This play was never acted, but was printed in folio, 1694. Ghosts are introduced, two appearing to Mariamne, and numbers of them to Herod. The plot is from Josephus.

**Herodes :** A Latin tragedy by William Goldingham ; MS. in the University Library, Cambridge, dedicated to Thomas Sackville, Lord Buckhurst.

**Herodes :** A Latin tragedy by Patrick Adamson, Archbishop of St. Andrew's. Written in or about 1572. Not printed.

**Heroic Love ; or, the Cruel Separation :** A tragedy by Lord Lansdowne. 4to, 1698.

This play was acted at Lincoln's Inn Fields with great applause. The plot is taken from the separation of Achilles and Briseis in the first book of the *Iliad* ;



and the scene lies in the Grecian fleet and camp before Troy. The conclusion of this play was altered after the first representation, his lordship's reasons for which may be seen in his preface. The prologue was written by Lord Bolingbroke, and the epilogue by Bevil Higgons.

**The Heroic Lover**; or, the Infanta of Spain: A tragedy by George Cartwright, of Fulham. 8vo, 1661. The scene, Poland.

The author calls it a poem, consisting more of fatal truth than flying fancy; penned many years ago, but not published till now. It was probably never acted.

**Herpetulus**: "Herpetulus the blue knight, and Perobia, played by my Lord Clinton's servants the third of January"—*Revels' Accounts*, 1573-4.

**Hester and Ahasuerus**:

A Scriptural drama, a performance of which, on June 3, 1594, is noticed by Henslowe. In the Prospectus of the New Shakespear Society it is said to survive in a German translation.

**Hester and Ahasuerus**: An interlude by Robert Cox, written about 1656.

Printed in the *Wits; or, Sport upon Sport*, 1672.

**Hey for Honesty, Down with Knavery**: A pleasant comedy. Translated out of Aristophanes his *Plutus* by Tho. Randolph. Augmented and Published by F. J. 4to, 1651.

The scene lies in London: and it is introduced by a dialogue between Aristophanes, the translator, and Cleon's ghost. It does not appear to have been ever performed. The following preface is rather curious: "This is a pleasant comedy, though some may judge it satyirical: 'Tis the more like Aristophanes the father: besides, if it be biting, 'tis a biting age we live in; then biting for biting. Again, Tom Randal, the Adopted Sonne of Ben Johnson, being the translator hereof, followed his Father's steps; they both of them loved sack, and harmlesse mirth, and here they shew it; and I (that know my self) am not averse from it neither. This I thought good to acquaint thee with."

This is said to be a translation from the *Plutus* of Aristophanes, but is merely built on the same model. The F. J. of the dedication is Francis Jaques, who had the space for the patron's name left blank to be filled up in MS.

**Hic et Ubique**; or, the Humours of Dublin: A comedy by Richard Head. 4to, 1663. Scene, Dublin.

This eccentric piece is said to have been acted privately with general applause.

**Hick Scornor**: An Interlude produced about 1520. 4to, W. de Worde, n.d., and John Waley, n.d. In Hazlitt's Dodsley.

Kirkman, in his Catalogue, misquotes it as *Dick Scornor*; and in the list at the end of the *Old Law*, 1656, it is termed "a Comedy." Two leaves of one of the editions were sold among Mr. Bright's books in 1845; they were those where the characters *Perseverance*, *Imagination*, *Contemplation*, and *Free Will* appear on the scene. The fragment in the British Museum may be the same.

**The Highway to Heaven**:

A play mentioned in Greene's *Groatsworth of Wit*, 1592: "The Twelve Labours of Hercules have I terribly thundered on the stage, and played three scenes of the devil in the Highway to Heaven."

**Himatia-Poleos**: The Triumphs of Old Drapery, or the Rich Clothing of England. Performed in affection, and at the charges of the right worthy and first honoured Company of Drapers, at the instal-



ment of Sir Thomas Hayes on Saturday, being the 29 of October, 1614. Devised and written by A[nthony] M[unday], Citizen and Draper of London. 4to, 1614.

**Hippolytus** : A tragedy translated from Seneca by John Studley. 4to, 1581.

This was registered separately by Henry Denham in 1566-7, and by Richard Jones in 1579, as the "fourth part of Seneca's Works"; but no copy has occurred.

**Hippolytus** : Translated out of Seneca by Edmund Prestwich. 12mo, 1651.

This is a translation from Seneca, made entirely in rhyme, with comments on every scene, and six copies of commendatory verses by Shirley, Cotton, etc.

**Hispanus** : A Latin comedy by a writer named Morrell, acted at Cambridge in 1596. A MS. written in 1600 is in the Bodleian Library (Douce 234).

**The History of Flattery** :

Henslowe records the possession, under date of March, 1598-9, of a piece which he evidently quotes with his accustomed illiteracy as *Sturgflattery*, and which I thus translate. He probably intended to write *Story Flattery*.

**The History of Sir Francis Drake** : Expressed by Instrumental and Vocal Musick, and by Art of Perspective in Scenes. The First Part. Represented daily at the Cockpit in Drury-Lane at Three Afternoon punctually. 4to, 1659.

No second part is known.

**Histriomastix** ; or, the Player Whipp'd : 4to, 1610.

This comedy was written in the reign of Queen Elizabeth, probably in 1599, as appears from a speech at the conclusion.

**Hit the Nail o' the Head** : An interlude mentioned in the tragedy of *Sir Thomas More*, printed for the Shakespear Society from MS. Harl. 7368.

**Hock Tuesday** : Compare *English and Danes*.

**Hoffman** : The Tragedy of Hoffman ; Or, A Revenge for a Father. As it hath been divers times acted at the Phoenix in Drury-lane. By Henry Chettle. Dedicated by the publisher, Hugh Perry, to Master Richard Kilvert. 4to, 1631.

It was entered on the books of the Stationers' Company, by John Grove, February 25, 1629-30; and it appears from Henslowe's *Diary*, p. 229, that it was written in 1602.

Collier (*H.E.D.P.*, iii. 231) states that it could not be older than 1598, because it mentions the *Mirror of Knighthood*, which was translated by Margaret Tiler, and printed in that year. But the fact is that the work named was only in part translated by M. Tiler, and appeared at intervals between 1579 and 1601. The character of Lucibella in this piece bears a strong resemblance to Ophelia, but Lucibella takes a more prominent part.

**The Hog hath Lost his Pearl** : A Comedy. Divers times publicly acted by certain London Prentices. By Robert Tailor. 4to, 1614. In Hazlitt's Dodsley.

The part of the plot from which the piece derives its name, is the elopement of the daughter of one Hogge, a usurer, who is one of the principal characters in



the play. The scene lies in London. It was first acted at the Whitefriars early in the year 1613. It was supposed at the time that the editor intended a reference to the name of the Lord Mayor, Sir John Swinnerton. A curious notice of it appeared in the *Letters of Sir Henry Wotton to Sir Edmund Bacon*, 1661, p. 155; or, *Reliquiæ Wottonianæ*, ed. 1672, p. 402.

**The Hollander:** A Comedy written 1635. The Author, Henry Glapthorne. And now Printed as it was Acted at the Cockpit in Drury lane by their Majesties Servants with good allowance. And at the Court before both their Majesties. 4to, 1640. Scene, London.

**Holland's Leaguer:** An Excellent Comedy, as it hath been lately and often acted with great applause by the High and mighty Prince Charles his Servants, at the private house in Salisbury Court. Written by Shackerley Marmion, M.A. 4to, 1632.

The author has borrowed several circumstances from Petronius Arbiter, Juvenal, and other of the classic writers. Certain reformations were demanded, at all events, on it being licensed for the press to John Grove, January 26, 1631-2. See Arber's *Transcript of the Stationers' Register*, iv. 236. A prose tract by Nicholas Goodman came out with the same title this year; but I do not think the two productions are connected.

**Holofernes:** An interlude acted at Hatfield in 1556.

**Holofernes:** A play performed at Derby in 1572.

**Homo:** A Latin tragedy written about 1612 by Thomas Atkinson, who dedicates it to Laud, then President of St. John's College. Harl. MS. 6925.

**The Honest Lawyer:** Acted by the Queen's Majesties Servants. Written by S. S. 4to, 1616. Scene, Bedford.

In Mr. Mitford's copy the initials on the title were explained to stand for *S. Simson*.

**The Honest Man's Fortune:** A tragi-comedy by Beaumont and Fletcher. Folio, 1647. Acted first in 1613. Scene, Paris.

The incident of Lamira preferring Montaigne to be her husband in the time of his greatest adversity, and when he had the least reason to expect it, is similar to one in Heywood's *History of Women*, book ix.

There is an old MS. of this play, at the end of which is Sir H. Herbert's license, dated February 8, 1624-5, allowing it as a play which had been brought to him by Taylor, the actor of the King's Company: "For the king's company, an old play called the Honest Man's Fortune; the original being lost, was re-allowed by me, at Mr. Taylor's intreaty, and on condition to give me a book," that is, a copy of it.

**The Honest Whore:** With the Humours of the Patient Man and the Longing Wife. A comedy. By Thomas Dekker, assisted by Thomas Middleton. 4to, 1604, 1605, 1615, 1616, 1635.

The headline in some copies of 1604 is *The Converted Courtesan*, under which title Drummond of Hawthornden quotes it. See *Archæologia Scotica*, iv. 68. The 4to of 1605 is of unusual importance and interest as correcting the very numerous and material errors of that of 1604. It was probably revised by the authors, or by one of them. The edition of 1616 is only a reprinted title to the stock of 1615.



**The Second Part of the Honest Whore**, With the Humours of the Patient Man, the Impatient Wife; the Honest Whore persuaded by strong Arguments to turn courtesan again; her brave refuting those Arguments, And lastly, the comical passages of an Italian Bridewell, where the scene ends. 4to, 1630.

Licensed in 1658. The incident of the patient man and his impatient wife going to fight for the breeches, may be found in Sir John Harington's *Epigrams*, i. 16.

**Honourable Entertainments Composed for the Service of this Noble City.** Some of which were fashioned for the Entertainment of the Lords of His Majesty's most Honourable Privy Council, upon the Occasion of their late Royal Employment. Invented by Thomas Middleton. 8vo, 1621.

Sotheby's, March 19, 1888, No. 114, where occurs the following long and interesting note on this item:

"No other copy of *any edition* is known, and even the title is unrecorded by all bibliographers and editors of Middleton. It is dedicated to the Lord Mayor Sir Francis Jones, the Aldermen, Sheriffs, and Recorder, all of whose names are given. The titles of the 'Entertainments,' ten in number, are as follow: (1) 'On Monday and Tuesday in Easter weeke 1620 the first Entertainment, at the house of the right worthy Sir William Cokaine the L. Mayor which on the Saturday following was fashioned into Service for the Lords of his Majesties most hoble Priny Councell; upon which day, that noble Marriage was celebrated betwixt the Right Hoble Charles L. Howard, Baron of Effingham, and Mary, eldest Daughter of the said Sr. William Cokaine, then L. Mayor of London, and L. Generall of the Military forces.' (2) 'At Bun-hill on Shooting day; Another habited like an Archer did thus greet the L. Mayor and Aldermen after they were placed in their tent.' (3) 'Upon the renewing of that worthy and Laudable Custome of Visiting the Springs and Conduite Heads, for the Sweetnesse and Health of the City.' (4) 'A speech intended for the generall Training, being appointed for the Tuesday next ensuing the visitation of the Springs, but upon some occasion, the day differed.' (5) 'Upon Simon and Judes day following, being the last great Feast of the Magistrates Yeare, and the expiration of his Pretorship.' (6) 'The Last Will and Testament of 1620 finishing for the City.' (7) 'At the House of the Right Honorable Sir Francis Jhones, the First Entertainment at his first Great Feast preparte to give Welcome to his Owne Noble Fraternitie the Company of Haberdashers.' (8) 'For the Celebration of the Joyfull Feast of Christmas last.' (9) 'For the Solemne feast of Easter last, upon the Times of that blessed and laudable Custom of Celebrating the memory of Pious Workes in this Cittie, at Saint Mary Spittle.' (10) 'Here followes the worthy and Noble Entertainments of the Lords of his Majesties most Honorable Privy Councell; at the Houses of the Lord Mayor, and Sheriffes.'"

**Honorina and Mammon**: 8vo, 1659. By James Shirley. The scene, Metropolis, or New Troy.

This is an enlargement of the author's masque of the *Contention for Honour and Riches*, 4to, 1633. The plot is in the *Decameron*, 5th Day, Novel 8. The subject was afterwards treated poetically by Dryden.

**The Honoured Loves**: See *Four Honoured Loves*.

**Honour in the End**:

This comedy is mentioned in Herbert's *Diary*, May 21, 1624, as acted by the Palsgrave's Company. It is advertised at the end of *Naps Upon Parnassus*, 1658, and *Wit and Drollery*, 1661, as in the press.

**The Honour of Women**: See *Spanish Viceroy*.

**Horace**: A tragedy by Charles Cotton. 4to, 1671.

This is only a translation of the *Horace* of Corneille, with additional songs and choruses by the translator. It is, of course, founded on the early Roman legend



of the Horatii and Curiatii, and the frontispiece by Dolle represents Horatius stabbing the first of the Curiatii. There is only one edition; but in Mr. Westwood's copy, subsequently Mr. Wallis's, the date is partly cut off. Cotton says in his preface that *all* the songs and choruses are his.

**Horace**: A tragedy by Cath. Phillips. Folio, 1667, 1678.

This is a translation of the same piece as the foregoing. The fifth act was added by Sir John Denham, and it was presented at Court by persons of quality, the prologue being spoken by the Duke of Monmouth.

**Horatius**, a Roman Tragedy, by Sir William Lower, Knight. 4to, 1656. The scene, Rome.

This is also a translation from Corneille, but is not equal to either of the preceding two.

**The Hospital of Lovers**: See *Love's Hospital*.

**Hot Anger soon Cold**: A play, written in 1598 by Henry Chettle, in conjunction with Henry Porter and Ben Jonson.

**Hotspur**: A play, probably formed out of the First Part of Shakespear's Henry IV., and acted at Court in May, 1613.

**How a Man may Choose a Good Wife from a Bad**: 4to, 1602, 1605, 1621, 1630, 1634. The scene, London.

Editions of 1608 and 1614 have also been mentioned; but I have never seen the latter, and the only one of 1608, with which I have met, had had the last figure of the date altered with the pen. Acted by the Earl of Worcester's servants. The foundation of this comedy is taken from Cynthio's Novels, Dec. 3, Nov. 5; but the incident of Anselme saving young Arthur's wife, by taking her out of the grave, and carrying her to his mother's house, is related in a novel, called *Love in the Grave*, in the *Pleasant Companion*, and is the subject of several plays. In the Garrick copy, this piece is ascribed in MS. to Joshua Cooke—probably John, author of *Green's Tu quoque*.

**A Hue and Cry after Cupid**: A masque by Ben Jonson, written for the celebration of the marriage of Lord Haddington with Lady Elizabeth Ratcliffe, on Shrove Tuesday, 1607.

**Humanity and Sensuality**: One of the eight interludes by Sir David Lindsay, written in 1552. 4to, 1602.

**The Humorous Courtier**, a comedy, as it hath been presented with good applause at the private house in Drury Lane. By James Shirley. 4to, 1640. Scene, Mantua.

**An Humorous Day's Mirth**: A Pleasant Comedy, Intituled An Humorous Day's Mirth. As it hath been sundry times publicly acted by the Right Honourable the Earl of Nottingham, Lord High Admiral, his Servants. By George Chapman. 4to, 1599.

**The Humorous Lieutenant**: A tragi-comedy by Beaumont and Fletcher. Folio, 1647. Scene, Greece.

This is an exceedingly good play. It was the first that was acted, and that for twelve nights successively, at the opening of the Theatre in Drury Lane, April 8, 1663. It was performed at the same house, February 22, 1713-14, and 95. is charged by the printer for the playbills. It was also revived in 1697, and there is a 4to of that date.



**The Humorous Lovers :** A comedy by the Duke of Newcastle, acted at the Duke's Theatre. 4to, 1677.

This comedy is said by Langbaine to equal most comedies of the age. The scene lies in Covent Garden. "1667, March 30th, to see the silly play of my Lady (?) Newcastle's, called the Humorous Lovers ; the most silly thing that ever came upon a stage."—*Pepys*. There is a MS. copy in MS. Harl. 7367.

**The Humourists :** A comedy by Thomas Shadwell, acted at Lincoln's Inn Fields. 4to, 1671, 1672.

The scene of this piece is laid in London in the year 1670, and the intention of it was to ridicule some of the vices and follies of the age. In a copy of the first edition before me there is the subjoined early MS. note : "This is Anne Boothby's Favourite Play."—*T. Holden*. As to Holden, see *Ghosts*.

**Humour out of Breath :** A comedy by John Day, acted by the Children of the Revels. 4to, 1608.

Entered on the registers of the Stationers' Company, April 12, 1608, and licensed on the same day. Reprinted for the Percy Library, and in Bullen's edition of Day.

**Humours :** A comedy produced at the Rose Theatre in May, 1597.  
See *Magnetic Lady*.

**The Humours of Hobbinal :** A droll, printed in the *Wits, Or Sport upon Sport*, 1672.

**The Hungarian Lion :**

This play is mentioned in Sir Henry Herbert's *Diary*, under the date of December 4, 1623, "for the Palsgrave's players, the Hungarian Lion, written by Gunnel."

**The Hunters' Masque :**

In the *Revels' Accounts*, 1573-4, is a charge for "six hornes garnisht with sylver for the Hunters' Mask on New Yeres Nighte."

**The Hunting of Cupid :** By George Peele. Registered by R. Jones, July 26, 1591.

A poem in *England's Helicon*, 1600, and some verses in *England's Parnassus*, 1600, belong to this composition, which was doubtless printed pursuant to the foregoing entry. Drummond of Hawthornden tells us that he read it in 1609, referring apparently to a printed book ; he has made some extracts from it in his MSS. ; and these are reprinted in the editions of the poet by Dyce and Bullen.

**The Huntington Divertisement, Or, An Enterlude for the general Entertainment at the County Feast, held at Merchant Taylors' Hall, June 20, 1678.** 4to.

This piece is dedicated by W. M. to the nobility and gentry of the county. The scene lies in Hinchinbroke grove, fields, and meadows.

**Huon of Bordeaux :** Acted by the Earl of Sussex's men, December 28, 1593.

**The Husband his own Cuckold :** A comedy by John Dryden, the son of the great poet. Acted at Lincoln's Inn Fields. 4to, 1696.

The story on which this play is founded was an accident which happened at Rome. The author, however, has transferred the scene to England. The prologue is written by Congreve, and the preface and epilogue by Dryden himself ; but, with all this advantage, the play had little success. It is dedicated by the author to his uncle, Sir R. Howard.



**Hyde Park :** A Comedy, as it was presented by her Majesty's Servants at the private house in Drury Lane. By James Shirley. 4to, 1637.

Though not a perfect performance, being irregular and undramatic in its conduct, it contains some excellent sparks of humour. It is dedicated to Henry, Lord Holland. It was revived at the King's Playhouse in 1668.

It was when this drama was reintroduced in 1668, that the additions which occur in the 4to of that date were made by some other hand, and horses brought on the stage. The practice of holding horse races in Hyde Park was fashionable even in 1637.

At Sign. G 2 *verso* of the 4to, and at p. 46 of the *Poems*, 1646, occurs a song, which mentions "Bay Tarrall that won the Cup at Newmarket," and other famous horses of the day by their several names, perhaps the earliest reference of the kind.

**Hymenæi ;** or, the Solemnities of Masque and Barriers : Magnificently performed on the eleventh and twelfth Nights from Christmas at Court. By Ben: Jonson. 4to, 1606 ; folio, 1616.

To this piece, which was prepared to celebrate the marriage of the Earl of Essex and the Lady Frances Howard, the author has annexed many very curious and learned marginal notes for the illustration of the ancient Greek and Roman customs.

**Hymenæus :** A Latin comedy, acted at Cambridge. MS. in the library of St. John's College.

**Hymen's Holiday ;** or, Cupid's Vagaries, by Samuel Rowley. Acted before the King and Queen at Whitehall, 1633.

Not printed. It belonged to the Cock-pit Theatre in 1639.

**Hymen's Triumph :** A Pastoral Tragi-Comedy. Presented at the Queen's Court in the Strand at her Majesty's magnificent entertainment of the King's most excellent Majesty, being at the Nuptials of the Lord Roxborough. By Samuel Daniel. 8vo, 1615.

Dedicated to her Majesty. It is introduced by a prologue, in which Hymen is opposed by Avarice, Envy, and Jealousy, the three greatest disturbers of matrimonial happiness. Entered on the Stationers' books, January 13, 1614-15.

**Ibrahim, the Illustrious Bassa :** A tragedy, in heroic verse, by Elk. Settle, acted at the Duke's Theatre. 4to, 1677, 1694.

The plot of this play is taken from Scudery's romance of the same name, and the scene is laid in Solyman's seraglio.

**Ibrahim XII., Emperour of the Turks :** A tragedy by Mary Pix. 4to, 1696.

In the title-page, the hero is, by some mistake, called Ibrahim "the thirteenth Emperour of the Turks." The plot of this play is to be found in Sir Paul Ricaut's *Continuation of the Turkish History*.

**If it be not Good the Devil is in it :** A New Play. As it hath been lately acted with great applause by the Queen's Majesty's servants : at the Red Bull. Written by Thomas Decker. 4to, 1612. Scene, Naples.

The principal plot of this piece is built on Machiavel's *Marriage of Belphegor*, as well as perhaps on the *History of Friar Rush*. The name is founded on a quibble, the Devil being a principal character in the play. The author dedicates the piece to his loving and loved friends and fellows the Queen's Majesty's Servants.



**If you Know not Me, you Know Nobody ;** or, the Troubles of Queen Elizabeth, in two parts, by Thomas Heywood. Part the first, 4to, 1605, 1606, 1608, 1613, 1632. Part the second, 4to, 1606, 1623, 1633.

The second part contains the building of the Royal Exchange, and the famous victory of Queen Elizabeth in the year 1588. In Heywood's *Dramatic Works*.

This play was printed without the author's consent or knowledge, and that so corruptly, as not even to be divided into acts ; on which, at the revival of it at the Cock-pit, one-and-twenty years after its first representation, he thought it necessary to write a prologue to it, inserted at p. 248 of his *Dialogues and Dramas*, 1637 ; in which he inveighs against, and disclaims, the imperfect copy. Lady Ramsey, one of the *dramatis personæ*, died in 1602.

Pepys, who saw this play on August 16, 1667, does it very little injustice, when he calls it a most ridiculous one. But it was probably altered by some later hand, and the recent Dutch invasion had doubtless suggested its revival.

**Ignoramus :** *Comœdia coram Regia Majestate Jacobi, Regis Angliæ*, etc. 12mo, 1630 (2 editions), 1659, 1668-70.

Licensed to Walter Burre, April 18, 1615. An elaborate edition, with notes by Hawkins, was published in 8vo, 1787 ; it was translated into English by Robert Coddington, 4to, 1662. There are numerous MS. copies of it.

This play was written by George Ruggle, of Clare Hall, Cambridge, and was acted before King James I. on Thursday, March 8, 1614-15.

It appears from a private letter dated 1615, written at London in the May of that year, that the lawyers were nettled because the King went to Cambridge to see this play, which ridiculed them. "In this year 1614, the King, by the entreaty of Somerset, goes to Cambridge, and there was entertained with great solemnity, but amongst the rest there was a play called by the name of Ignoramus, that stirred up a great contention betwixt the common lawyers and the scholars, insomuch that their flouts grew insufferable, but at the last it was staid by my Lord Chancellor." See also *Correspondence of Sir Simonds D'Ewes*, ii. 399.

**An Ill Beginning has a Good End, and a Bad Beginning may have a Good End :** A comedy by John Ford, entered at Stationers' Hall, June 29, 1660.

It was performed at Court in 1613, and is in Warburton's list.

**The Image of Love :**

This is one of Bishop Bale's dramatic pieces, mentioned by himself in the list of his Works.

**Impatient Poverty :** A New Interlude of Impatient Poverty, newly Imprinted. Four men may well and easily play it. Peace, Coll. Hassard and Conscience for one man. Impatient Poverty, Prosperity and Poverty for one, Envy and Summoner for another man. 4to, 1560.

It is alluded to in the play of *Sir Thomas More*.

**The Imperial Tragedy :** By Sir William Killigrew. Folio, 1669. Acted at the Nursery in Barbican.

The greater part of this play is professedly "taken out of a Latin play, and very much altered by a gentleman for his own diversion." Killigrew expressly claims the composition in a copy which he presented to the Earl of Anglesey, and which was sold by auction in 1884. The plot is built on the history of Zenos, the twelfth Emperor from Constantine, and the scene lies in Constantinople.



**Imperiale :** A tragedy by Sir Ralph Freeman. 4to, 1639, 1655.

The plot is taken from Beard's *Theatre*, Goulart's *Hist. Admirables*, etc., and the scene is laid in Genoa.

**The Imposture :** A tragi-comedy by James Shirley. Acted at the Private House, Black Friars. In *Six New Plays*, 8vo, 1652. Scene, Mantua.

**The Imposture Defeated ;** or, A Trick to Cheat the Devil : A comedy by George Powell, acted at Drury Lane. 4to, 1698. The scene, Venice.

The author says that "this trifle of a comedy was only a slight piece of scribble purely design'd for the introduction of a little musick (which was published separately), being no more than a short week's work, to serve the wants of a thin playhouse and long vacation."

**The Impostures of Thomas Becket :** A dramatic piece by Bishop Bale, no copy of which is known to exist.

**The Inconstant Lady ;** Or, Better late than never :

Mentioned in the *Marriage of Wit and Wisdom* volume, Shakespear Society, p. 85. Compare *Bear a Brain*, of which the original title appears to have been *Better Late than Never*. Perhaps the *Inconstant Lady* had the priority in adopting the name, and may be ascribed to some period antecedent to 1599.

**The Inconstant Lady :** A comedy by Arthur Wilson, entered on the books of the Stationers' Company, September 9, 1653.

Printed by Dr. Bliss from MS. Bodl. Rawl. Poet. 9 ; 4to, Oxford, 1814.

**The Incredulity of St. Thomas :** One of the series of miracle-plays, acted by the Scriveners of York. Printed from the original MS. (fifteenth century) in Croft's *Excerpta Antiqua*, 1797, by Collier, in the *Camden Miscellany*, vol. iv., and in the collective edition of the Plays.

**The Indian Emperor ;** or, the Conquest of Mexico by the Spaniards. A tragi-comedy by J. Dryden. 4to, 1667, 1668, 1692, 1700.

This play is a sequel to the *Indian Queen*. It was entered on the books of the Stationers' Company on May 26, 1665. There is a MS. copy of it in the library of Trinity College, Cambridge, noticed in Bernard's Catalogue, p. 102.

Of this connection notice was given to the audience by printed bills, distributed at the door ; an expedient which may be supposed to be ridiculed in the *Rehearsal*, when Bayes says that he shall take particular care to insinuate the plot into the boxes. It is written in heroic verse ; the plot is taken from the several historians who have written on this affair, and it met with great success in the representation. The scene lies in Mexico, and two leagues about it.

**The Indian Empress :** A play performed by some young ladies at Greenwich.

The epilogue, with two prologues, is printed in *Flosculum Poeticum*, by P. K., 8vo, 1684.

**The Indian Queen :** A tragedy by Sir Robert Howard and John Dryden. Fol., 1665, 1692.

This is in heroic verse, and met with great applause. It was produced in 1664 with great splendour, with music composed by Purcell. Scene, near Mexico.



**The Ingratitude of a Commonwealth ;** or, the Fall of Caius Martius Coriolanus. A tragedy by N. Tate, acted at the Theatre Royal. 4to, 1682.

This play is founded on Shakespear's *Coriolanus*, and was chosen by the author, as he acknowledges, on account of the resemblance between the busy faction of his own time and that of Coriolanus. Scene, the cities of Rome and Corioli. Dedicated to Charles, Lord Herbert. The prologue was written by Sir George Raynsford.

**Injured Love :** See *White Devil*.

**The Injur'd Lovers ;** or, the Ambitious Father : A tragedy by W. Mountfort, acted at Drury Lane. 4to, 1688.

**The Injur'd Princess ;** or, the Fatal Wager : A tragi-comedy by T. Durfey, acted at the Theatre Royal. 4to, 1682.

The foundation and great part of the language of this play is taken from Shakespear's *Cymbelin*, and the scene lies at Lud's Town, *alias* London. The author has also made use of the epilogue to the *Fool Turn'd Critic*, by way of prologue to this piece. Its running title is, "The Unequal Match ; or, The Fatal Wager."

**The Masque of the Inner Temple and Gray's Inn,** Gray's Inn and the Inner Temple, presented before His Majesty, the Queen's Majesty, the Prince, Count Palatine and the Lady Elizabeth their Highnesses, in the Banqueting House, at Whitehall, on Saturday the twentieth day of February, 1612. By Francis Beaumont. 4to [1613].

This masque was represented with the utmost splendour and magnificence, and at a great expense to both the societies. It is reprinted in the folio of 1647, and in Beaumont's Poems, 1653, with omissions.

**The Inner Temple Masque ;** or, Masque of Heroes : Presented as an Entertainment for many worthy Ladies, by Gentlemen of the same ancient and noble house. By Thomas Middleton. 4to, 1619.

**The Inner Temple Masque :** By William Browne. Performed on the 13th of January, 1613-14. Printed from a MS. at Emmanuel College, Cambridge, in Hazlitt's edition of the Poet.

**The Innocent Mistress :** A comedy by Mary Pix. 4to, 1697.

This play was acted at the theatre in Little Lincoln's Inn Fields, and in the summer, yet met with very good success. It is not, however, original, several incidents in it being borrowed from other plays, particularly from Sir George Etherege's *Man of Mode*. Scene, London. The prologue and epilogue were written by Motteux.

**The Innocent Usurper ;** or, the Death of the Lady Jane Gray : A tragedy by J. Banks. 4to, 1694.

This play was prohibited the stage on account of some mistaken censures and groundless insinuations that it reflected on the government. The author, in his dedication, "to my friend, the stationer, Mr. Bently," however, has vindicated himself from that charge, by setting forth that it was written ten years before, so that it could not possibly have been meant to cast a reflection on the then present government. Scene, the Tower of London.



**The Insatiate Countess :** A Tragedy : Acted in White-Friars. Written by John Marston. 4to, 1613, 1631.

In the Devonshire copy the name of William Barkstead is given on the title-page as the author.

**The Intrigues at Versailles ;** or, A Jilt in all Humours : A comedy by T. Durfey, acted at Lincoln's Inn Fields. 4to, 1697. The scene, Versailles.

Tonnere disguising himself in woman's clothes, and his mistress's husband (Count Brissac) falling in love with him in that habit, are borrowed from a novel called the *Double Cuckold* ; and the character of Vandosme appears to be a mixture of Wycherley's Olivia in the *Plain Dealer* and Mrs. Behn's Myrtilia in the *Amorous Jilt*.

**The Invisible Knight :**

A play so called is mentioned in Shirley's *Bird in a Cage*, 1633.

**The Invisible Smirk :** A droll formed out of the comedy of the *Two Merry Milkmaids*, and printed in the *Wits, or Sport upon Sport*, 1672.

**Iphigenia :**

A play on this theme is said to have been performed by the Children of Paul's at Court on Innocents' Day at night, 1571.

**Iphigenia :** A lost drama by George Peele.

**Iphigenia** of Euripides, translated by Jane, Lady Lumley, daughter of Henry, Earl of Arundel (King's MSS., xv. A.).

See Lysons' *Environ*s, 1st edition, i. 144-5. This lady died March 9, 1576-7. Not printed.

A song belonging to some dramatic version of *Iphigenia* is in Lansd. MS. 807.

**Iphigenia :** A tragedy by J. Dennis. 4to, 1700.

This was brought out at Little Lincoln's Inn Fields, but was condemned without paying the expense of the dresses. The scene is a wild country on the top of a mountain before the temple of Diana Taurica. The epilogue was written by Colonel Codrington.

**Iphis, Comœdia :** An unpublished drama of the seventeenth century, by Henry Bellamy, probably founded on the story in Ovid's *Metam.* viii., and dedicated to Dr. Juxon, president of St. John's College, Oxford. MS. in 4to.

Sotheby's (Bishop Percy), April 29, 1884, No. 88.

**Iphis and Ianthe ;** or, a Marriage Without a Man : A comedy. Entered on the books of the Stationers' Company, June 29, 1660, under the name of Shakespear. It was never printed. Compare *Galathea*.

**Irena :** 4to, 1664.

This tragedy has a prologue and epilogue, but it does not appear to have been acted.

**The Irish Gentleman :**

A play mentioned in Shirley's *Poems* (Works by Dyce, vi. 491).

**The Irish Knight :** See *Cutwell*.



**The Irish Masque :** By Ben Jonson. Acted at Court in 1613-14. Folio, 1616, 1640.

**The Irish Rebellion :** A play with this title was acted about 1623, but is not now known.

Sir H. Herbert licensed a "new play" by John Kirke, under this title, June 8, 1642. He notes having received from the same writer £2 about the same time for another new play, which he burned on account of "the ribaldry and offence" in it.

**The Iron Age :** Containing the Rape of Helen : The Siege of Troy : The Combat betwixt Hector and Ajax : Hector and Troilus slain by Achilles, etc. In two parts. 4to, 1632.

The second part includes the deaths of Penthesilea, Paris, Priam, and Hecuba, the burning of Troy, and the deaths of Agememnon, Menelaus, Clytemnestra, Helen, Orestes, Egisthus, Pylades, King Diomed, Pyrrhus, Cethus, Synon, and Thersites.

There should be a duplicate title to Part I.

**The Island Princess :** A tragi-comedy by Beaumont and Fletcher. Folio, 1647.

**The Island Princess :** A tragi-comedy by Nahum Tate, altered from Beaumont and Fletcher, and acted at the Theatre Royal. 4to, 1687. Dedicated to Lord Waldegrave.

**The Island Princess ; or, the Generous Portuguese :** An opera by P. Motteux. 4to, 1699, 1701.

This is only the principal parts of Fletcher's *Island Princess* formed into an opera, and performed at the Theatre Royal. The scene lies in the Spice Islands ; and the music was composed by Daniel Purcell, Clarke, and Leveridge. The original music to this opera is preserved in MS. Addit., B.M., 15,318. It is in full score, with the libretto, and is apparently the theatrical copy, as the names of several performers are prefixed to the songs, many of which were published separately. Compare *Generous Portuguese*.

**The Island Queens ; or, the Death of Mary Queen of Scotland :** A tragedy by J. Banks. 4to, 1684.

This piece was prohibited the stage ; for which reason the author thought proper to publish it, in defence of himself and his tragedy. It was reprinted in 1704, with the title of *The Albion Queens ; or, the Death*, etc. To this edition are the names added of Wilks, Booth, Oldfield, Porter, etc., in the *dramatis personæ*.

**The Isle of Dogs :** A comedy, written in 1597, but not published. By Thomas Nash.

In his *Lenten Stuff*, 1599, Nash says, that having begun the induction and first act of it, the other four acts, without his consent, or the least guess at his drift or scope, were supplied by the players. What the nature of this piece was, we cannot learn ; but the consequence of it was very serious to poor Nash, who was, as he says, sequestered from the wonted means of his maintenance, and obliged to conceal himself for near two years, part of which time he resided at Yarmouth, and there wrote the pamphlet above-mentioned. The company who played it were also restrained. See Henslowe's *Diary*, p. 99 ; and Bacon's *Conference of Pleasure*, ed. Spedding, xiv. and xxii.

**The Isle of Gulls :** As it hath been often played in the Black Friars, by the Children of the Revels. By John Day. 4to, 1606, 1633.

This is a very good play, and met with great success. The plot is taken from Sydney's *Arcadia*. It derives its name from the circumstance of nearly all the characters in it being gulled. There were two issues in 1606.



**Israel :** An interlude performed at Cambridge on the subject of the Children of Israel, 1352.

In the year 1352, the guild of Corpus Christi in Cambridge acted an interlude or play *Filiorum Israel*, to the acting of which William de Lynne and Isabella his wife, both of that fraternity, gave half a mark.—*Coler's MSS.*

**The Italian Husband :** A tragedy by Edward Ravenscroft. 4to, 1698. Acted at Lincoln's Inn Fields. The scene, Radiano in Italy.

Besides the prologue, there is prefixed to this play what the author calls a prelude, being a dialogue between the poet, a critic, and a friend of the poet. The epilogue was written by Jo. Haines. The plot is taken from the history of Castruccio and Gloriana, in a collection of stories, entitled *The Glory of God's Revenge against Murther*, by Thomas Wright, 1685.

**The Italian Night Piece ;** or, the Unfortunate Piety : By Philip Massinger. Licensed for the stage, June 13, 1631, and acted by the King's Company.

It was entered at Stationers' Hall, September 9, 1653, but is not at present known. It is in Warburton's list.

**Ite in Vineam ;** or, The Parable of the Vineyard : A comedy by John Bouchier, Lord Berners. Written about 1525, and performed, according to Bishop Bale, at Calais.

**Ixion :** A masque, included in Ravenscroft's play of the *Italian Husband*, 1698.

Mears attributes it to W. Taverner.

**Jack and Gill :** A play acted before Queen Elizabeth and her Court in 1568, alluded to in MS. Harl. 146.

See Collier, i. 193.

**Jack Drum's Entertainment.** Or The Comedy of Pasquil and Katharine. As it hath been sundry times played by the Children of Paul's. 4to, 1601, 1616, 1618.

It was licensed in July, 1600, as having been then already acted by the Children of Paul's. The incident of Mammon poisoning Katharine's face resembles Demagoras's treatment of Parthenia in *Argalus and Parthenia*. According to E. Pudssey's Note-Book, written in the early part of the seventeenth century, this drama was the composition of JOHN MARSTON. It has hitherto been regarded as anonymous. See Halliwell-Phillipps's sale catalogue, July, 1889, No. 1257.

**Jack Juggler :** A New Interlude for children to play named Jack Juggler, both witty and very pleasant. Newly imprinted. 4to [1563].

It was entered on the registers of the Stationers' Company in 1562-3. This and *Thersites* first occur, so far as I am aware, in a Catalogue of Books and Tracts on sale by R. Triphook, St. James's Street, about 1820, Nos. 325-6, and again in a Catalogue of Rare Old Plays, sold at Sotheby's rooms, April 12, 1826, Nos. 141-2. I believe that they came from Lee Priory, the seat of Sir Egerton Brydges. Haslewood, in the introduction to his reprint of them both, for the Roxburgh Club, 1820, is very mysterious as to their then whereabouts.

It is curious that in the only known copy there are two loose duplicate leaves, exhibiting slight literal differences. Reprinted in Hazlitt's Dodsley.



**Jack Straw :** The Life and Death of Jack Straw, a notable Rebel in England, who was killed in Smithfield by the Lord Mayor of London. 4to, 1593, 1604. In four acts only.

The plot is founded on the history of Jack Straw, as related in the chronicles. This play, which Mr. Fleay assigns to Peele, was entered on the registers of the Stationers' Company by John Danter, October 23, 1593.

**Jacob and Esau :** A new, merry and witty Comedy or Interlude, newly imprinted, treating upon the History of Jacob and Esau, taken out of the 27th Chapter of the first Book of Moses, entitled Genesis. 4to, 1568. Written in metre.

In the title-page are "The Partes and Names of the Players, who are to be considered to be Hebrews, and so should be apparaild with Attire." Reprinted in Hazlitt's Dodsley.

**James the Fourth :** The Scottish History of James IV. slain at Flodden, intermixed with a pleasant Comedy presented by Oberon, King of Fairies. By Robert Greene. 4to, 1598.

The design of this piece is taken from the history of that king, who lost his life at Flodden in 1513; for farther particulars of which, see Buchanan and other Scots historians. There is, probably, an earlier edition of this play, as it is entered on the books of the Stationers' Company by Thomas Creede, May 14, 1594. In the editions of Greene. Compare *King of Fairies*.

**King James his Entertainment at Theobalds :** with his Welcome to London. Together with a Salutatory Poem. By John Savile. 4to, 1603.

**Jane Shore :** See *Skore*.

**Janus :** A masque presented at Court in 1573.

See a curious notice of it in Cunningham's *Revels' Accounts*, p. 35.

**Jason and Medea :**

In the *Defence of Cony-Catching*, 1592, the anonymous author seems to refer to the subject as if he had witnessed its performance on the stage.

**The Jealous Husbands :** See *Rambling Justice*.

**The Jealous Lovers :** A comedy by Thomas Randolph. Presented by the students of Trinity College, Cambridge. Scene, Thebes. 4to, 1632, 1634, and in the collected editions.

This play is commended by no fewer than four copies of English, and six of Latin, verses from the most eminent wits of both universities; it was revived with great success in 1682.

**Jenkins' Love Course :** A droll formed out of Shirley's *School of Compliment*, and printed in the *Wits, or Sport upon Sport*, 1672.

**Jephtha :**

A tragedy taken, says Warton, *H.E.P.* by Hazlitt, iii. 303, from the eleventh chapter of the book of Judges, written both in Latin and Greek, and dedicated to King Henry VIII. about the year 1546, by John Christopherson, one of the first fellows of Trinity College in Cambridge, afterwards master, Dean of Norwich, and Bishop of Chichester. It was, probably, composed as a Christmas play for the same society.



**Jephtha :** Jephthes sive Votum, Tragædia, by George Buchanan, published at Paris in 1554.

A French translation was made in 1556. An English translation of it, by W. Tait, appeared in 1750.

**Jephtha :** A play by Anthony Munday and Thomas Decker, acted in 1602. Compare *Judge*.

**Jephtha's Rash Vow :** A puppet-show performed at Bartholomew Fair in 1698.

Mentioned in Sorbieri's *Journey to London* in that year. In a notice of its performance, at the same fair in 1701, it is called *Jephtha's Rash Vow, or the Virgin Sacrifice*; and when it was played in 1704, Penkethman and Bullock took the characters of Toby and Ezekiel.

**The First Part of Jeronimo :** With the Wars of Portugal and the Life and Death of Don Andræa. By Thomas Kyd. 4to, 1605. Reprinted in Hazlitt's Dodsley.

It was written about the year 1588. See Collier's *Hist. Dram. Poet.*, iii. 207.

**Jerusalem :**

A play acted at the Rose Theatre in 1591 and 1592. It may have been a first draft of Heywood's *Four Prentices of London*.

**The Jew :**

A play, the subject of which was the "greediness of worldly chusers, and the bloody minds of usurers," mentioned in Gosson's *School of Abuse*, 1579, as having been played at the Bull. Mr. Fleay thinks it was the same as the *Three Ladies of London*; but it was too early for Wilson.

**The Famous Tragedy of the Rich Jew of Malta :** As it was played before the King and Queen in His Majesty's Theatre at Whitehall, by Her Majesty's Servants at the Cock-Pit. Written by Christopher Marlowe. 4to, 1633, and in the Works. The scene, Malta.

Edited by Thomas Heywood. Acted at the Rose Theatre, February 26, 1591-2, and at the Newington Theatre in June, 1594. Alleyn played Barabas.

This play was licensed for the press, May 17, 1594, but was not published till many years after the author's death, and we have the text, as it was presented before the King and Queen at Whitehall by the Cock-pit company about 1625, at which time it met with very great and deserved applause, with the prologue and epilogue annexed to this edition of it.

**The Jew of Venice :** By Thomas Decker. This play was entered at Stationers' Hall, September 9, 1653, but has not been printed.

The probability seems to be that this otherwise unknown drama is identical with that registered *suprà* under the title of *Fear a Brain*, a corrupt misnomer, which we have presumed to translate or interpret *Barabbas*, perhaps the designation of the Jew in the piece. Decker's *Jew of Venice* was apparently anterior to Shakespear's production.

**The Jews' Tragedy ;** or, their fatal and final Overthrow by Vespasian and Titus his Son : By William Heminge. 4to, 1662.

This play was not printed till some years after the author's death. The plot is founded on Josephus.

**The Jeweller of Amsterdam ;** or, the Hague : A play by John Fletcher, Nathaniel Field, and Philip Massinger. Entered at Stationers' Hall, April 8, 1654, but not printed.

This drama may have related to the murder of John de Wely, merchant-jeweller of Amsterdam, in 1616, of which Hazlitt's *Collections and Notes* supply the particulars under *Netherlands*. The two assassins were executed at the Hague.



**The Jewish Gentleman :** A play by Richard Brome, entered on the books of the Stationers' Company, August 4, 1640, but not printed.

**Joan is as Good as my Lady :** A play by Thomas Heywood, written late in the year 1598, but not printed.

**Job :**

A play which Collier makes out to be "Jube the Sane" is described in one of the injured Cotton MSS. as having been performed at the marriage of Lord Strange to the daughter of the Earl of Cumberland, temp. Edward VI.

See Collier's *Annals of the Stage*, i. 146. The title should possibly be *Job the Saint*.

**Job :** The History of Job, by Robert Greene. Entered at Stationers' Hall, 1594, but not printed.

This piece is in Warburton's list.

**Job's Afflictions :** A tragedy by Ralph Radcliff. Not printed.

**Jocasta :** A tragedy written in Greek by Euripides, translated and digested into Act by George Gascoigne and Francis Kinwelmershe of Gray's Inn, and there by them presented, 1566. A folio MS., dated 1568, formerly in the Guildford and Corser Collections.

This is the earliest English version of the *Phænissæ*. The scene, Thebes. It is preceded by "the order of the dumme shewes and musickes before every acte." In all the editions of Gascoigne.

**Jocondo and Astolfo :** A comedy by Thomas Decker, entered at Stationers' Hall the 29th of June, 1660, but not printed.

It occurs in the list of Warburton's MS. plays.

**John of Gaunt :** "The famous historye of John a Gaunte, sonne of Kinge Edwarde the third, with his conquest of Spayne, and marriage of his 2 daughters to the Kings of Castile and Portugale." Licensed to Edward White in 1593.

See Herbert's *Ames*, p. 1201. Not known in type. But in 1601 W. Rankins and R. Hathway received 43s. from Henslowe in part-payment of a play called *The Conquest of Spain by John of Gaunt*, which looks like a recension of the older piece, or, from the price paid, perhaps a new production on the subject.

**A Merry Play between John the Husband, Tyb his Wife, and Sir John the Priest,** by John Heywood. Folio, 1533.

A facsimile reprint has been made by Whittingham.

**The Book of John a Kent and John a Cumber :** A comedy by Anthony Munday, 1595, printed from the Mostyn MS. by J. P. Collier, for the Shakespear Society, 1851.

Mr. Fleay seems to recognise a performance of this drama under an entry by Henslowe of December 2, 1594, where he records a piece called the *Wise Man of Chester*. Elsewhere the diarist repeats the piece as the *Wise Man of West Chester*.

I breakfasted at Brompton with Mr. Halliwell-Phillipps, December 18, 1886, and he told me of the fine collection of old plays bound up in volumes at Glod-daeth, a seat of the Mostyns in North Wales, near Llandudno.



**King John :** A dramatic piece, by Bishop Bale.

The original MS. is preserved in the collection of the Duke of Devonshire, and has been printed by Mr. Collier for the Camden Society, 1838, 4to.

**King John :** The Troublesome Reign of John, King of England, with the Discovery of King Richard Cordelion's base Son, vulgarly named the Bastard Fawconbridge ; also the Death of King John at Swinstead Abbey. As it was (sundry times) publicly acted by the Queen's Majesty's players in the honourable City of London, etc. 4to, 1591.

In two parts. The second narrates the death of Arthur Plantagenet, the landing of Louis, and the poisoning of John at Swinstead.

It was republished in 4to, 1611 and 1622, with the letters W. Sh. prefixed to it, that it might be mistaken for the work of Shakespear, who has made very slight use of it in his play on the same subject. In Hazlitt's *Shakespear's Library*.

**King John :** A tragedy by Shakespear. Folio, 1623.

**King John and Matilda :** A Tragedy. As it was Acted with great Applause by her Majesty's Servants at the Cock-pit in Drury Lane. Written by Robert Davenport. 4to, 1655, 1662.

Andrew Pennycuicke, the actor, who published the first edition, himself acted the part of Matilda. This play belonged to the Cock-pit Company in 1639.

**John Cox of Collumpton :** A tragedy by William Haughton, assisted by John Day. Written in 1599, and acted in November of that year, but not printed.

See Collier, *Hist. of Dram. Poetry*, 1831, iii., 50. The play was founded on a local murder.

**John Swabber :** The Humours of John Swabber, a droll printed in the *Wits, or Sport upon Sport*, 1672.

**John the Baptist :** A Brief Comedy or Interlude of John Baptist's Preaching in the Wilderness. Compiled Anno 1538. By John Bale. 4to, n.d. Reprinted in the *Harleian Miscellany*, ed. Park.

**John the Baptist :** A tragedy by James Wedderburn, acted at the West Port of Dundee in or about 1540.

See Irving's *Scottish Poetry*, 1861, ch. 21, and Laing's repr. of Dundee Psalms, 1868, x.

**John the Baptist :** A Latin tragedy by George Buchanan. See *Baptistes*.

**Jonas :** A tragedy by Ralph Radcliffe. Not printed.

**The Conversion of Sir Jonathas the Jew by the blessed Sacraments,** acted at Croxton. A MS. miracle-play of the fifteenth century in the library of Trinity College, Dublin.

**Joshua :** By Samuel Rowley. Acted by the Lord Admiral's Servants, 1602. Not now known.

**The Jousts of the Month of May [and June] :** Parfurnished and Done by Charles Brandon, Thomas Knyvett, Giles Capell, and William Hussy. With their Aids against all comers. The xxii. year of the reign of our Sovereign lord King Henry the Seventh. 4to [? W. de Worde or R. Pynson, 1508].

Reprinted in Hazlitt's *Early Popular Poetry*.



**A Jovial Crew**; or, the Merry Beggars: Presented in a Comedy at the Cockpit in Drury Lane in the year 1641. Written by Richard Brome. 4to, 1652, 1684, 1686.

Dedicated to Thomas Stanley. In Brome's Dramatic Works.

**The Joyful Receiving of the Queen's most excellent Majesty into her Highness's City of Norwich**: The things done in the time of her abode there, and the dolour of the City on her departure. Wherein are set down divers Orations in Latin pronounced to her Highness by Sir Robert Wood Knight, now Mayor of the said City . . . every of them turned into English. By Bernard Garter and others. 4to [1578].

Reprinted by Nichols. Compare *Discourse of the Entertainment*.

**Judas**: A play written by Samuel Rowley and William Borne. Acted in 1601. Not printed.

**The Judge**: A comedy by Philip Massinger, acted by the King's Company.

Licensed, June 6, 1627. It is in Warburton's list. Was this an alteration of *Jephtha*?

**Judicium**, a Pageant, forming one of the Towneley or Widkirk Series of Mysteries. Edited for the Roxburghe Club by F. Douce. 4to, 1822.

**Judith and Holofernes**: A droll mentioned by John Locke, the celebrated philosopher, in a letter dated 1664, as acted at Bartholomew Fair.

It was acted at the same fair at least as lately as 1732; and there is a picture of the booth, with some of the actors, in a curious fan of 1728, on which are represented some of the chief scenes of the fair.

**Jugurtha**: A play written by William Boyle early in 1601.

Iienslowe advanced £3 10s. to W. Bird to pay Boyle for it, February 9, 1600-1, on the understanding that the money was returnable, if the piece was not approved.

The following notice of it occurs in Sir Henry Herbert's *Diary* under May 3, 1624: "An old play, called Jugurth, King of Numidia, formerly allowed by Sir George Bucke." This play, he adds, was destroyed by fire, with many others.

**The Tragedy of Julia Agrippina the Roman Empress**: By Thomas May. 12mo, 1639, 1654. The scene, Rome.

The plot is taken from Tacitus and Suetonius. It was acted in 1628.

**The Comedy of Julia and Julian**: In rhyming couplets, and divided into acts and scenes.

An unpublished MS. early seventeenth century, forming part of a commonplace book in oblong 12mo, shown to me at Sotheby's, May 9, 1887, by Mr. John Bohn.

**Julian [or Gillian] of Brentford**: Acted at the Rose Theatre, January 5, 1592-3. Not now known.

**Julian the Apostate**: Acted at the Rose Theatre, April 29, 1596.

A drama so called was acted in the seventeenth century at the Quarry, near Shrewsbury.



**Juliana**, Princess of Poland. A tragi-comedy by John Crowne. 4to, 1671. Acted at the Duke of York's Theatre.

This was the first, and indeed the most indifferent, of Crowne's pieces. The story is founded on history, and the scene laid at Warsaw in Poland, at the meeting of the Ban and Areer Ban, armed in the field, for the election of a king.

**Julius Cæsar**: A Latin tragedy by Dr. Geddes, Chaplain to Queen Elizabeth. Performed at Christ Church, Oxford, in 1582.

**Julius Cæsar**:

Machyn, in his *Diary*, p. 276, has a passage, which has been interpreted (I think, wrongly) to mean that there was a play on this subject as early as 1562.

**Julius Cæsar**: A tragedy by Sir W. Alexander, Earl of Stirling. 4to, 1604, 1607; and in the collected works, 1637, 1870.

**Julius Cæsar**: A tragedy by Shakespear. Folio, 1623.

In Mr. Fowle's sale at Sotheby's, June 13, 1870, an imperfect MS. of Shakespear's play on this subject, supposed to be a transcript made in the time of Charles II., was bought for Mr. Halliwell-Phillipps. It was said to vary from the printed editions.

**Julius Cæsar**: A Latin tragedy by Thomas May.

The original MS. of this play, which is in five short acts, was in the possession of Stephen Jones. The author has affixed his name at the conclusion of the piece.

**The Just General**: A tragi-comedy, written by Major Cosmo Manuche. 4to, 1652. Dedicated to the Earl of Northampton and Isabella, his wife. Scene, Sicily.

This piece does not appear to have been acted.

**The Just Italian**: A tragi-comedy by Sir W. Davenant. Acted at the Black Friars. 4to, 1630. Scene, Florence.

**Justice Busy**; or, the Gentleman Quack: A comedy by J. Crowne, acted at Lincoln's Inn Fields about 1699.

Not printed; but the songs introduced into it were published separately, with the music. Downes, who alone mentions it, says it was "well acted, yet proved not a living play: however, Mrs. Bracegirdle, by a potent and magnetic charm in performing a song in it, caused *the stones of the streets to fly in the men's faces*."

**Kermophus**: A Latin play performed before the University of Oxford.

**The Kind Keeper**; or, Mr. Limberham: A comedy by J. Dryden, acted at the Duke's Theatre. 4to, 1680.

This play was intended as an honest satire against the crying sin of keeping. The author has borrowed some of his incidents from French and Italian novels; for instance, Mrs. Saintly discovering Woodall in the chest, is taken from Cynthia's Novels, part i. Dec. 3, Nov. 3; and Mrs. Brainsick pinching and pricking him, from Bremond's *Triumph of Love over Fortune*. The scene lies at a boarding-house in London.

**A King and no King**: A comedy by Beaumont and Fletcher. 4to, 1619, 1625, 1631, 1655.

This drama was acted before the Court in 1611 by the King's Players. It was also acted at the Globe and the Black Friars. Scene, Iberia.



**The King and Queen's Entertainment at Richmond**, after their Departure from Oxford; in a Masque presented by the most illustrious Prince, Prince Charles, September 12, 1636. 4to, 1636.

The occasion of this masque was the Queen's desire of seeing the Prince dance, who was then not much above six years old. The dances were composed by Simon Hopper, the music by Charles Colman; and the parts of the Captain and Druid were performed by the then Lord Buckhurst and Edward Sackville. Written in the Wiltshire dialect.

**The King and the Subject**: A play by Massinger, produced in June, 1638, but the title afterward altered.

Malone thought that it might have been the *Tyrant* under an altered title. See a note in Fleay, pp. 360-1.

**King Freewill**: A tragedy, translated from the French by Francis Bristowe, 1635.

A MS. in private hands.

**The King of Fairies**:

This is mentioned as one of two pieces, with which Lord Pembroke's men (or Lord Worcester's) had "*anticked* it up and down the country," in Nash's Preface to Greene's *Menaphon*, 1589. It was probably some short drama on the subject of Oberon, and may have afforded suggestions to Shakespear in his later production. Compare *James IV*.

**The King of Scots**: A tragedy performed before the Court in 1568.

Collier's *Annals of the Stage*, i. 195. Compare *Robert the Second*.

**The King of Swedland**: See *Gustavus*.

**The King's Entertainment at Welbeck**, in Nottinghamshire, a seat of the Earl of Newcastle, at his going to Scotland in 1633, by Ben Jonson. Folio, 1640.

**The King's Mistress**: This play was entered on the books of the Stationers' Company, September 9, 1653, but seems not to have been printed.

Some music for a piece so called is in Add. MS. B.M. 10,444, fol. 108.

**A Most Pleasant and Merry New Comedy Intituled a Knack to Know a Knave**: Newly set forth, as it hath sundry times been played by Ed. Allen and his Company. With Kemp's applauded merriments of the men of Gotham, in receiving the King into Gotham. 4to, 1594. Not divided into acts. In Hazlitt's *Dodsley*.

This piece forms one of the links between the moralities and the comedy. Henslowe records a performance of it in 1592. The serious part is the story of Edgar, Athelwold, and Elfrida.

**A Pleasant Conceited Comedy, called, A Knack to Know an Honest Man**: As it hath been sundry times played about the City of London. 4to, 1596. The scene, Venice.

The piece is not divided into acts. It was entered on the books of the Stationers' Company, November 26, 1596, by Cuthbert Burby. It was first acted in 1594.



**The Knave in Grain ;** or, Jack Cottington : A play entered on the books of the Stationers' Company, June 18, 1639, but probably not printed.

This drama, which was acted at the Red Bull between 1636 and 1639, may have had some connection with the famous chimney-sweeper, John Cottington, otherwise *Muld Sack*, of whom there is an account in Smith's *Lives of Highwaymen*, 1714, iii. 118. He figures in a tract of 1620.

**The Knave in Grain New Vampt :** A witty Comedy acted at the Fortune many days together with great Applause. By T. D. 4to, 1640. Scene, Venice.

The incident of Julio cheating his drunken guests is repeated by Head in his *English Rogue*, part iii., ch. 13 ; and that of his cheating the countryman of the piece of gold is in the Account of the Hard Frost of 1684, 8vo, p. 41. But, contrary to the usual custom, these writers have taken those incidents from the play, instead of the play being founded on their writings.

**A Knave in Print ;** or, One for Another : A comedy by William Rowley. Entered on the books of the Stationers' Company, September 9, 1653, but not now known to exist.

See *The Knaves*.

**Knavery in all Trades ;** or, the Coffec-House : A comedy. As it was acted in the Christmas Holidays by several Apprentices with great Applause. By John Tatham. 4to, 1664.

**The Knaves :** A play, in two parts, by William Rowley, acted at Whitehall in 1613 before the Count Palatine and the Lady Elizabeth.

**The History of the Knight in the Burning Rock** shown at Whitehall on Shrove-Sunday at night, enacted by the Earl of Warwick's servants, furnished in this office with sundry garments and properties.—*Revels' Accounts*, 1578.

**The Knight of Malta :** By Beaumont and Fletcher. Folio, 1647.

**The Knight of the Burning Pestle :** A Comedy. By Beaumont and Fletcher. 4to, 1613, 1635.

From the dedication of the first edition of this play it appears to have been written in 1611, and not well received when acted on the stage ; it is noticed in Davies's *Scourge of Folly*, supposed to have been published in that year.

After the Restoration it was revived with a new prologue, spoken by Nell Gwyn, instead of the old one in prose, which was taken verbatim from that before Lyly's *Sapho and Phao*. The citizen and his wife introduced on the stage in this play are probably in imitation of the four gossips, lady-like attired, in Ben Jonson's *Staple of News*, who remain on the stage during the whole action, and criticize each scene. The title-page of the edition of 1635 gives it "as it is now acted by her Majesties Servants at the Private House in Drury Lane."

**A Masque of Knights**, performed at Court in 1578.

See a curious notice of it in Cunningham's *Revels' Accounts*, p. 126.

**The Knot of Fools :** A play acted at Whitehall in May, 1613.

**The Labyrinth ;** Or, The Fatal Embarrassment : An adaptation from Corneille.

A play so called is noticed by Pepys, under May 2, 1664 : "By coach to the King's Play-house, the Labyrinth, to see the prettiest play, methinks, that ever I saw, there being nothing in it but the odd accidents that fell out by a lady's being bred up in man's apparel, and a man in woman's."



**Labyrinthus** Comœdia, habita [1622] coram Sereniss. Rege Jacobo in Academia Cantabrigiensi. 12mo, 1636.

A MS. in the public library at Cambridge ascribes this piece to Hawkesworth, a fellow of Trinity College. There are other copies of it in MS. Douce 315; MS. Cantab. Ec. v. 16; MS. Lambeth 838.

### Ladies a la Mode :

"To the King's Playhouse, to see a new play, acted but yesterday, a translation out of French by Dryden called the Ladys à la Mode; so mean a thing as, when they came to say it would be acted again to-morrow, both he that said it, Beeson, and the pit, fell a-laughing, there being this day not a quarter of the pit full."—*Pepys' Diary*, September 15, 1668. This performance does not seem to be otherwise known, or to have been printed, unless it was Flecknoe's *Damoselles à la Mode*, 1667.

**The Ladies' Masque :** The Masque of Ladies, in three parts, conducted by Lady Hay.

This masque was performed at Court early in the year 1618. See Add. MS. B.M. 10,444.

**The Ladies' Privilege :** A comedy by Hen. Glapthorne, acted at Drury Lane, and twice at Whitehall, before their Majesties. 4to, 1640. Scene, Genoa.

Reprinted in Glapthorne's Works.

**The Ladies' Trial :** A tragi-comedy by John Ford, acted at Drury Lane. 4to, 1639. The scene, Genoa.

The prologue is subscribed by Bird; but whether it was written, or only spoken, by him, is not apparent. This play was revived at the Duke's Theatre in 1669.

**Ladrones ;** or, The Robbers Island : An opera in a Romansike Way, by Mildmay Fane, Earl of Westmoreland. Unpublished MS. of the seventeenth century, with a map drawn in pen and ink.

Sotheby's, July 17, 1888, No. 1054. Among the *dramatis persone* occur Magellan, Drake, Cavendish, etc.

**Lady Alimony ;** or, the Alimony Lady : An Excellent Pleasant New Comedy duly Authorized, duly Acted, and frequently Followed. 4to, 1659. In Hazlitt's Dodsley.

By the words "daily acted" on the title, we are to understand that the play was a portraiture of practices in common vogue.

### Lady Barbara :

"Lady Barbara shoven on Saint Johns day at nighte by Sir Robert Lanes men."—*Revels' Accounts*, 1571.

**The Lady Contemplation :** A comedy in two parts by the Duchess of Newcastle. Fol., 1662.

Three scenes in the first, and two in the second part, were written by the Duke.

**The Lady Errant :** A tragi-comedy by W. Cartwright. 8vo, 1651. The scene, Cyprus.

Written before 1634. One scene is taken from Aristophanes.

**Lady Jane [Grey] :** A play, in two parts, by Henry Chettle, in conjunction with Decker, Heywood, Smith, and Webster. Both parts were acted in 1602. Not printed.



**The Lady Lucy's Masque :** Seventeenth century. Addit. MS. B.M. 10,444.

Probably an entertainment superintended by Lucy, Countess of Carlisle.

**The Lady Mother :** An anonymous piece of the seventeenth century. Egerton MS. B.M. 1994.

The MS. was sold among Lord Charlemont's books at Sotheby's in 1865. Mr. A. H. Bullen ascribes it to Glaphorne. It appears to have been acted at Salisbury Court between 1633 and 1636.

**The Lady of Pleasure :** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to, 1637. Scene, the Strand.

The incident of Kickshaw being with Aretina, and thinking her the devil, is a circumstance that this author has also introduced into his *Grateful Servant*, and Mrs. Behn has copied in her play of the *Lucky Chance*. This play was licensed in October, 1635, and met with great success on representation.

**The Lady of the May :** A Masque by Sir Philip Sydney.

This piece was presented to Queen Elizabeth, in the gardens at Wanstead in Essex, 1578, and is printed at the end of the *Arcadia*. Reprinted in Nichols' *Progresses of Elizabeth*, ed. 1823, ii. 94.

**Lælia :** A Latin play, acted at Queen's College, Cambridge, in 1590. There is a copy of it in MS. Lambeth 838.

**The Lame Commonwealth :** A droll formed from Beaumont and Fletcher's *Beggars Bush*, printed in the *Wits, or Sport upon Sport*, 1672.

**The Lancashire Witches,** and Teague O'Divelly the Irish Priest : A comedy by Thomas Shadwell. Acted at the Duke's Theatre. 4to, 1682.

This play was produced, according to Downes, in 1681.

**The Late Lancashire Witches :** A comedy by Thomas Heywood, acted at the Globe. 4to, 1634.

The author was assisted by Richard Brome in the composition of this play. The foundation of it in general is an old English novel ; but that part of it in which Whetstone, through the means of his aunt, revenges himself on Arthur, Shakstone, and Bantam, for having called him Bastard, is borrowed from the History of John Teutonicus, of Halberstadt, in Germany, who was a known bastard and a noted magician, and whose story is related at large by the author in his *Hierarchy of the Blessed Angels*, lib. viii., p. 512.

**Landgartha :** A Tragic-Comedy, as it was presented in the new Theatre in Dublin with good applause, being an Ancient Story. By Henry Burnell. 4to, Dublin, 1641. Scene, Suevia or Suethland.

The plot of the play is founded on the Swedish history, being the conquest of Fro (or Frollo) King of Sweden, by Regner (or Reyner) King of Denmark, with the repudiation of Regner's Queen Landgartha.

**Landgartha ;** or, the Amazon Queen of Denmark and Norway : An Entertainment, designed for their Royal Highnesses the Prince and Princess of Denmark, by Joshua Barnes.

MS. in the library of Emmanuel College, Cambridge. It is on the same story as the former, and the author has noted that it was finished May 29, 1683, almost a month before the nuptials of their Royal Highnesses.



**The Landlady :** A droll founded on the *Chances* of Beaumont and Fletcher, and printed in the *Wits, or Sport upon Sport*, 1672.

**Laſander [Lysander] and Calista :** See *Wandering Lovers*.

**A New Tragedy called, A Late Murther of the Son [Nathaniel Tyndale] upon the Mother :** By John Ford and John Webster. Mentioned by Sir H. Herbert under September, 1624.

See Hazlitt's *Handbook*, v. *Tyndale*.

**The Late Revolution ;** or, the Happy Change : A tragi-comedy acted throughout the English dominions, in the year 1688. 4to, 1690.

**The Launching of the Mary :** Written by W. M. Gent in his return from East India, A°. 1632. Or the Seaman's honest wife. Egerton MS. B.M. 1994.

The seaman's wife is called Dorothea Constance.

Attached to this MS. was the original license by Sir Henry Herbert : " This Play, called y<sup>e</sup> Seaman's honest wyfe, all y<sup>e</sup> oaths left out in y<sup>e</sup> action as they are crost in y<sup>e</sup> booke, and all other Reformatiōs strictly observed may be acted not otherwyse, this 27 June, 1633.—HENRY HERBERT." " I command your Bookekeeper to present mee with a fairer copy hereof, and to leave out all Oathes, prophaneſſe, and publick Ribaldry, as he will answer it at his perill.—H. HERBERT."

**The Law against Lovers :** A tragi-comedy by Sir W. Davenant. Folio, 1673. The scene, Turin.

This play, which met with great success, is a mixture of the two plots of Shakespear's *Measure for Measure* and *Much Ado about Nothing*. The characters, and almost the whole language of the piece, are borrowed from that author ; all that Sir William has done being to blend the circumstances of both plays together, so as to form some connection between the plots, and to soften and modernize those passages which appeared obsolete.

**The Law Case :** See *Devil's Law Case*.

**The Laws of Candy :** A tragi-comedy by Beaumont and Fletcher. Folio, 1647. Scene, Candia.

**The Laws of Nature :** See *Three Laws of Nature*.

**Law Tricks** or, Who Would have Thought it? As it hath been divers times acted by the Children of the Revels. By John Day. 4to, 1608.

Herbert, who licensed this play in March, 1607-8, transposes the two titles.

**Lazarus Rais'd from the Dead :** A comedy by Bishop Bale.

This is one of those pieces mentioned in his own list of his writings.

**Leander :** A Latin play, first acted at the University of Cambridge in 1598, and again in 1602.

There are MS. copies in the University and Emmanuel College libraries at Cambridge ; in the British Museum, MS. Sloane 1762 ; and in the Bodleian Library, MS. Rawl. Miscell. 341. The name of William Johnson, perhaps that of the author, occurs on the fly-leaf of the last copy.

**Lear :** Acted at the Rose Theatre, April 6, 1593, by the Queen's men and Lord Sussex's together.

This is the old play on the subject of Lear, previous to Shakespear's. The earliest known edition is entitled the True Chronicle History of King Leir, 4to, 1605 ; but it appears to have been licensed to Edward White in 1593. See Herbert's Ames, p. 1201.



**Lear :** Mr. William Shakespear his true Chronicle History of the Life and Death of King Lear and his three Daughters; with the unfortunate Life of Edgar, Son and Heir to the Earl of Gloucester, and his sullen and assumed humour of *Tom of Bedlam*. As it was played before the King's Majesty at Whitehall upon St. Stephen's Night in Christmas Holidays. By His Majesty's Servants, playing usually at the Globe on the Bank Side. 4to, 1608, 1655.

There are two editions of this play in 1608, the first having the publisher's address, and the other without it; the latter by far the rarer. It is a singular circumstance that no two copies of the first of these editions, of those few that are known to exist, agree precisely in their readings; but all the known copies of the other edition of 1608 are identical. The character of Cordelia may have been under obligations to that of Antigone in the *Phenissæ* of Euripides, translated in 1566 by Gascoigne.

**Lear :** A tragedy by N. Tate, acted at the Duke's Theatre. 4to, 1681.

This is an alteration of Shakespear's *King Lear*.

**Leo Armenus :** *Sive Iudit in humanis divina potentia rebus*. A Latin tragedy. MS. in the University Library, Cambridge.

**The Liar :** See *Mistaken Beauty*.

**The Libertine :** A tragedy by Thomas Shadwell, acted by their Majesties Servants. 4to, 1676, 1692.

This play, an adaptation from the Spanish, met with great success, although the author says that its composition scarcely occupied three weeks. Part of Purcell's music to this tragedy is preserved in MS. Addit. B.M. 5333.

**The Life of Arthur :** A play by Richard Hathway, written in 1598.

He received twenty shillings of Henslowe on April 11, in that year, "in earnest of a booke cald the Lyfe of Artur king of England, to be delivered one Thursday next following." In another place, it is called the *Life and Death of King Arthur*.

**Like Father, Like Son :**

In 1682 was issued a broadside entitled, "A Prologue by Mrs. Behn to her new Play called, Like Father, Like Son, or the Mistaken Brothers, spoken by Mrs. Butler."

**Like unto Like :** A play acted at the Rose Theatre in 1600.

**An Interlude, entituled, Like Will to Like,** quoth the Devil to the Collier, very godly and full of pleasant Mirth. Wherein is declared not only what Punishment followeth those that will rather follow licentious Living than to esteem and follow good Counsel; and what great Benefits and Commodities they receive that apply them unto virtuous Living and good Exercises. Made by Ulpian Fulwell. 4to, 1568, 1587. In Hazlitt's Dodsley.

**Lingua ;** or, the Combat of the Tongue and the five Senses for Superiority: A Pleasant Comedy. 4to, 1607, n.d., 1617, 1622, 1632; 8vo, 1657; and in Hazlitt's Dodsley. The scene, Microcosmus, in a grove.

Winstanley attributes it to Anthony Brewer, and tells us moreover that, on it being performed once at Trinity College, in Cambridge, Oliver Cromwell acted the part of Tactus in it, from which he first imbibed his sentiments of ambition.



**The Little French Lawyer :** A comedy by Beaumont and Fletcher. Folio, 1647. The scene, France.

The plot of this play is taken from *Gusman de Alfarache ; or, the Spanish Rogue* ; the story of Dinant, Cleremont, and Lamira, being borrowed from that of *Don Lewis de Castro* and *Don Roderigo de Montalva*.

**The Little Thief :** See *Night Walker*.

**Loocrine :** The lamentable Tragedy of Loocrine, the eldest Son of King Brutus, discoursing the wars of the Britons and Huns, with their discomfiture ; the Britons' victory, with their accidents ; and the death of Albanact. No less pleasant than profitable. Newly set forth, overseen, and corrected by W. S. 4to, 1595.

This play has been incorrectly attributed to Shakespear. The initials W. S. probably refer to Wentworth Smith ; but the author is supposed to have been Charles Tylney. See Hazlitt's *Handbook*, 1867, v. *Tylney*.

**Lodovick Sforza, Duke of Milan :** A tragedy by Robert Gomersall. 12mo, 1628, 1632. The scene, Milan.

The story of this play is to be found in Guicciardini, Philip de Comines, and Mezeray, in the reign of Charles VIII. of France.

**Loiola :** 12mo, 1648. Scene, Amsterdam.

This Latin comedy may be ascribed to Dr. Hacket, and by the prologues appears to have been acted first Feb. 28, 1622, and afterward before King James I., March 12, 1622, at Cambridge. This play was written in ridicule of the Jesuits.

**The London Chanticleers :** A Witty Comedy, full of various and Delightful Mirth. Often Acted with great applause, and never before Printed. 4to, 1659.

This piece is rather an interlude than a play, but it is curious, the characters being London criers. In Hazlitt's *Dodsley*. It was probably written in 1636.

**The London Cuckolds :** A comedy by Edward Ravenscroft, acted at the Duke's Theatre. 4to, 1682.

This play met with very great success, and was, till the year 1751, frequently presented on our stages ; particularly on Lord Mayor's day, in contempt and to the disgrace of the city. It appears from *Poems by W. C.*, 8vo, 1684, that this drama was performed at Hull in November, 1683, the prologue being by the said W. C., and being included in his volume.

**The London Florentine :** A play, in two parts, by Henry Chettle, assisted by T. Heywood ; acted in 1602. Not now known.

**The London Gentleman :** A comedy by Edward Howard, entered on the books of the Stationers' Company, August 7, 1667, but not printed.

**The London Merchant :** A play by John Ford, entered on the books of the Stationers' Company, June 29, 1660 : it is in Warburton's list.

A play so called, however, is cited in the *Knight of the Burning Pestle*, written in or about 1611.

**The London Prodigal :** As it was played by the King's Majesty's Servants. By William Shakespear. 4to, 1605.

Falsely attributed to Shakespear.



**London's Love to the Royal Prince Henry**, meeting him on the River of Thames, at his Return from Richmond, with a worthy Fleet of her Citizens, on Thursday the last of May, 1610. With a Brief Report of the Water Fight and Fireworks. 4to, 1610.

**London's Tempe**; Or, The Field of Happiness. In which Field are planted several Trees of Magnificence, State, and Beauty, to celebrate the Solemnity of the Right Honourable James Campbell, at his Inauguration into the Honourable Office of Prætorship or Maioralty of London, on Thursday the 29 of October, 1629. All the particular Inventions . . . At the sole Cost and liberal Charges of the Right worshipful Society of Ironmongers. Written by Thomas Decker. 4to, 1629.

**London's Jus Honorarium**, expressed in sundry Triumphs, Pageants, and Shews, at the Initiation or entrance of the Right Honourable George Whitmore. . . . All the charge and expense being the sole undertaking of the Right Worshipful the Society of the Haberdashers. By Thomas Heywood. 4to, 1631.

**Londini Artium et Scientiarum Origo**: London's Fountain of Arts and Sciences; expressed in sundry Triumphs, Pageants and Shews, at the Initiation of the Right Honourable Nich. Raynton, in the Maioralty of the famous and far-renowned City of London. All the Charge and Expense of the Laborious Projects, both by Sea and Land, being the sole Undertaking and Charge of the Right Worshipfull Company of Haberdashers. Written by Thomas Heywood. 4to, 1632.

**Londini Emporia**; or, London's Mercatura, expressed in sundry Triumphs, Pageants, and Shows, at the Inauguration of the Right Hon. Ralph Freeman, all the charge and expense being the undertaking of the Right Worshipful Company of the Clothworkers. By T. Heywood. 4to, 1633.

**Londini Sinus Salutis**; or, London's Harbour of Health and Happiness: Expressed in sundry Triumphs, Pageants, and Shows, at the Initiation of the Right Honourable Christopher Clethrowe into the maioralty of the far renowned City London. All the charges and expenses of this present ovation being the sole undertaking of the Right Worshipful Company of the Ironmongers. The 29 of October, 1635. Written by Thomas Heywood. 8vo, 1635.

An interesting and curious account of the negotiation with the Ironmongers' Court for the production of this show, for which Heywood and another person, named John Christmas, received £180 inclusive, may be found in the History of the Company by Nichol, edit. 1866, pp. 222-3. The Company was to have 500 copies of the printed account.

**Londini Speculum**; or, London's Mirror, Express in sundry Triumphs, Pageants, and Shows, at the Initiation of the Right Honorable Richard Fenn, into the Maioralty of the famous and far renowned City London. All the Charge and Expense of these laborious projects both by Water and Land being the sole Undertaking of the Right Worshipful Company of the Haberdashers. Written by Tho. Heywood. 4to, 1637.



**Londini Status Pacatus**; or, London's Peaceable Estate. Express in sundry Triumphs, Pageants, and Shews, at the Initiation of the Right Honourable Henry Garway into the Majoralty of the famous and far renowned City London. All the Charge and Expence of the Laborious Projects, both by Water and Land, being the sole Undertakings of the Right Worshipful Society of Drapers. Written by Thomas Heywood. 4to, 1639.

**London's Triumph**; Or, The Solemn and Magnificent Reception of that Honourable Gentleman, Robert Tichborn, Lord Mayor: After his return from taking the Oath at Westminster, the morrow after Simon and Jude day, being October 29, 1656. With the Speeches spoken at Fosterlane-end and Soperlane-end. By J[ohn] B[ultheel]. 4to, 1656.

This pageant was at the charges of the Skinners' Company.

**London's Triumphs**: Celebrated the 29th day of this present month of October, 1657, In Honour of the truly Deserving Richard Chiverton, Lord Mayor of the City of London, at the Costs and Charges of the Worshipful Company of Skinners. By J. Tatham. 4to, 1657.

**London's Triumph, Presented by Industry and Honour**: with Other Delightful Scenes, appertaining to them: Celebrated in Honour of the Right Honourable Sir John Ireton, Knight, Lord Mayor of the said City, on the 29th Day of October, 1658. And done at the Cost and Charges of the Worshipful Company of Clothworkers. By John Tatham. 4to, 1658.

**London's Triumph**, Celebrated October 29, 1659, in honour of the much honoured Thomas Allen, Lord Mayor of the said City, presented and personated by an European, an Egyptian, and a Persian, and done at the Costs and Charges of the ever to be honoured Company of Grocers. By J. Tatham. 4to, 1659.

**London's Glory**: Represented by Time, Truth, and Fame; at the magnificent Triumphs and Entertainment of His Most Sacred Majesty Charles the II., the Dukes of York and Gloucester, the Two Houses of Parliament, Privy Council, Judges, etc., at Guildhall, on Thursday, being the 5th Day of July, 1660, and in the 12th Year of His Majesties most happy Reign. Together with the Order and Management of the whole Day's Business. By J. Tatham. 4to, 1660.

**London's Triumphs** Presented in several delightful Scenes, both on the Water and Land, and celebrated in Honour to the deservedly honored Sir John Frederick, Knight and Baronet, Lord Mayor of the City of London. At the Costs and Charges of the Worshipfull Company of Grocers. By John Tatham. 4to, 1661.

**London's Triumph**: Presented In severall Delightful Scenes, both upon the Water and Land: and Celebrated in Honour of the truly Loyal and known Deserver of Honour, Sir John Robinson, Knight and Baronet, Lord Mayor of the City of London. At the Costs and Charges of the Worshipfull Company of Clothworkers. 4to, 1662.



**Londinum Triumphans**; or, London's Triumph: Celebrated in Honour of the truly-deserving Sir Anthony Bateman, Knight, Lord Mayor of London, and done at the Costs and Charges of the Worshipful Company of Skinners, on the 29th of October, 1663. By John Tatham. 4to, 1663.

**London's Triumphs**: Celebrated the 29th of October, 1664; in Honour of the truly Deserver of Honour, Sir John Lawrence, Knight, Lord Mayor of the Honourable City of London; and performed at the Costs and Charges of the Worshipful Company of Haberdashers. Written by John Tatham, Gent. 4to, 1664.

**London's Resurrection to Joy and Triumph**: Expressed in sundry Shews, Shapes, Scenes, Speeches, and Songs in Parts. Celebrious to the much-meriting Magistrate Sir George Waterman, Knight, Lord Mayor of the City of London. At the peculiar and proper Expenses of the Worshipful Company of the Skinners. The King, Queen, and Duke of York, and most of the Nobility being present. Written by Thomas Jordan. 4to, 1671.

Some copies were printed without a mention of the Court being present, and without the concluding leaf on which the account is given.

**London Triumphant**; or, the City in Jollity and Splendour; Expressed in various Pageants, Shapes, Scenes, Speeches, and Songs: Invented and performed for Congratulation and Delight of the Well-deserving Sir Robert Hanson, Knight, Lord Mayor of the City of London. At the Cost and Charges of the Worshipful Company of Grocers: His Majesty gracing the Triumphs with his Royal Presence. Written by Tho. Jordan. 4to, 1672.

Copies vary in the title, and some do not mention the King's presence. His Majesty dined after the proceedings at Guildhall.

**London in its Splendour**; consisting of Triumphant Pageants, whereon are represented many persons richly arrayed, properly habited, and significant to the Design. With several Speeches, and a Song, suitable to the Solemnity. All prepared for the Honour of the prudent Magistrate, Sir William Hooker, Knight, Lord Mayor of the City of London: at the peculiar Expenses of the Worshipful Company of Grocers. As also a description of his Majesty's Royal Entertainment at Guildhall, by the City, in a plentiful Feast, and a glorious Banquet. Written by Tho. Jordan. 4to, 1673.

**London's Triumphs**: Express'd in sundry Representations, Pageants, and Shows, performed on Monday, October 30, 1676, at the Inauguration and Instalment of the Right Honourable Sir Thomas Davies, Kt., Lord Mayor of the City of London. Containing a true Description of the several Scenes and Habits of the Representers, with the Speeches spoken on each Pageant. All the Charge and Expenses of the Industrious Designs being the sole Undertaking of the Ancient and Right Worshipful Society of Drapers. Being the Second Year without Interruption. Devised and Composed by Tho. Jordan. 4to, 1676.



**London's Triumphs :** Illustrated with many Magnificent Structures and Pageants; on which are orderly advanced several stately Representations of Poetical Deities, sitting and standing in great splendor on several Scenes in Proper Shapes. With Pertinent Speeches, Jocular Songs (sung by the City Musick), and Pastoral Dancing. Performed October 29, 1677, for the Celebration, Solemnity, and Inauguration of the Right Honourable Sir Francis Chaplin, Knight, Lord Mayor of the City of London. All the charge and Expenses of the Industrious Designs, being the sole Undertaking of the Ancient and Right Worshipful Society of Clothworkers. Designed and composed by Tho. Jordan, Gent. 4to, 1677.

**London in Lustre :** Projecting Many Bright Beams of Triumph : disposed into several Representations of Scenes and Pageants. Performed with great Splendor on Wednesday, October 29, 1679. At the Initiation and Instalment of the Right Honourable Sir Robert Clayton, Knight, Lord Mayor of the City of London. Dignified with divers delightful Varieties of Presentors, with Speeches, Songs, and Actions, properly and punctually described. All set forth at the proper Cost and Charges of the Worshipful Company of Drapers. Devised and composed by Tho. Jordan, Gent. 4to, 1679.

**London's Glory ;** or, the Lord Mayor's Show : Containing an Illustrious Description of the several Triumphant Pageants on which are represented Emblematical Figures, Artful pieces of Architecture, and Rural Dancing, with the Speeches spoken in each Pageant : also Three new Songs ; the first in Praise of the Merchant Taylors ; the second, the Protestants' Exhortation ; and the third, the plotting Popish Litany ; with their proper Tunes, either to be sung or played. Performed on Friday, October 29, 1680, for the Entertainment of the Right Honourable Sir Patience Warde, Knight, Lord Mayor of the City of London. At the proper Cost and Charges of the Right Worshipful Company of Merchant Taylors. Invented and composed by Tho. Jordan, Gent. 4to, 1680.

**London's Joy ;** Or, The Lord Mayor's Show : Triumphantly Exhibited in Various Representations, Scenes, and Splendid Ornaments, with divers pertinent Figures and Movements. Performed on Saturday, October 29, 1681. At the Inauguration of the Right Honourable Sir John Moore, Knight, Lord Mayor of the City of London. With the Several Speeches and Songs which were spoken on the Pageants in Cheapside, and sung in Guildhall during Dinner. All the Charges and Expenses of the industrious designs being the sole Undertaking of the Worshipful Company of Grocers. Devised and composed by Tho. Jordan, Gent. 4to, 1681.

**London's Royal Triumph for the City's Loyal Magistrate :** In an Exact Description of several Scenes and Pageants, Adorned with many Magnificent Representations. Performed on Wednesday, October 29, 1684. At the Instalment and Inauguration of the Right Honourable Sir James Smith, Knight, Lord Mayor of London.



Illustrated with divers Delightful Objects of Gallantry and Jollity, Speeches and Songs, Single and in Parts. Set forth at the proper Costs and Charges of the Worshipful Company of Drapers. Devised and composed by Tho. Jordan, Gent. 4to, 1684.

**London's Annual Triumph :** Performed on Thursday, October 29, 1685. For the Entertainment of the Right Honourable Sir Robert Jeffreys, Knight, Lord Mayor of the City of London. With a Description of the several Pageants, Speeches, and Songs, made proper for the Occasion. All set forth at the proper Costs and Charges of the Worshipful Company of Iron-mongers. Composed by Matt. Taubman. Printed and Published by Authority. 4to, 1685.

**London's Yearly Jubilee :** Performed on Friday, October 29, 1686, for the Entertainment of the Right Honourable Sir John Peake, Knight, Lord Mayor of the City of London. With a Description of the several Pageants, Speeches, and Songs, made proper for the Occasion. All set forth at the proper Costs and Charges of the Right Worshipful the Company of Mercers. Composed by M. Taubman. 4to, 1686.

**London's Triumph, Or The Goldsmith's Jubilee :** Performed on Saturday, October xxix., 1687. For the Confirmation and Entertainment of the Right Honourable Sir John Shorter, Knight, Lord Mayor of the City of London. Containing a Description of the several Pageants and Speeches . . . together with a Song for the Entertainment of His Majesty. . . . All set forth at the proper Costs and Charges of the Worshipful Company of Goldsmiths. By M. Taubman. Folio, 1687. With four etchings illustrative of the ceremony.

**London's Anniversary Festival :** Performed on Monday, October 29, 1688, for the Entertainment of the Rt. Hon. Sir John Chapman, Knt., Lord Mayor of the City of London ; being their great Year of Jubilee : with a Panegyric upon the Restoring of the Charter ; and a Sonnet provided for the Entertainment of the King. By M. Taubman. 4to, 1688.

The Mercers' Pageant.

**London's Great Jubilee, Restored and Performed on Tuesday, October the 29th, 1689,** for the Entertainment of the Right Honourable Sir Thomas Pilkington, Kt., Lord Mayor of the City of London. Containing a Description of the several Pageants and Speeches, together with a Song, for the Entertainment of Their Majesties, who, with their Royal Highnesses the Prince and Princess of Denmark, the whole Court, and both Houses of Parliament, honoured his Lordship this Year with their Presence. All set forth at the proper Costs and Charges of the Right Worshipful Company of Skinners. By Matthew Taubman. 4to, 1689.

This pageant was revived in 1761 on the occasion of the visit of George III. to the City, when Sir T. Fludyer entered on office, and it was printed the same year in 8vo.



**Long Meg of Westminster:** Acted at the Rose Theatre, by the Lord Admiral's men, February 14, 1595. Not printed.

Field, in his *Amends for Ladies*, 1618, speaks of the play of *Long Meg* being acted at the Fortune.

**A very merry and pithy comedy called The Longer thou Livest, the more Fool thou art:** A Mirror very necessary for Youth, and specially for such as are like to come to dignity and promotion. As it may well appear in the matter following. Newly compiled by W. Wager. 4to [1570].

Gosson, in his *Plays Confuted* (1581), seems to speak of this drama as then in course of performance, or as having been recently acted, and refers to "a bawdy song of a maid of Kent" as sung in it. Roxb. Lib., repr., p. 189.

**Longshank:** See *Edward Longshanks*.

**Look About You:** A comedy acted by the Lord High Admiral's servants. 4to, 1600.

This is a diverting play, and the plot of it is founded on the English historians of the reign of Henry II. One of the characters is Robin Hood. In Hazlitt's *Dodsley*.

**Look to the Lady:** A comedy by James Shirley, entered on the books of the Stationers' Company, March 10, 1639.

**A Looking-Glass for London and England:** A tragi-comedy by Thomas Lodge and Robert Greene. 4to, 1594, 1598, 1602, 1617.

The plot is founded on the story of Jonah and the Ninevites in sacred history. Henslowe records a performance of it, March 3, 1591-2.

**Lord Cromwell:** The Chronicle History of Thomas Lord Cromwell. 4to, 1602, 1613.

It is stated on the title-page of the second edition to be "written by W. S.," initials falsely attributed to Shakespear.

**The Lord and Lady of Huntingdon's Entertainment** of their right noble mother, Alice, Countess Dowager of Derby, the first night of her Honour's arrival at the house of Ashby: Dedicated by John Marston to Alice, Countess of Derby. MS. at Bridgewater House.

**The Lord Hay's Masque:** Seventeenth century. Addit. MS. B.M. 10,444.

**The Lord Mayor's Show:** Being a Description of the Solemnity at the Inauguration of the truly loyal and Right Honourable Sir William Prichard, Knt., Lord Mayor of the City of London, President of the Artillery Company, and a Member of the Worshipful Company of Merchant-Taylors. Performed on Monday, September 30, 1682, with several new loyal Songs and Catches. [By Thomas Jordan.] 4to, 1682.

**The Lord's Supper and Washing the Feet:** A comedy by Bishop Bale, mentioned by himself in the list of his works.

**The Lost Lady:** A tragi-comedy by Sir William Barclay. Folio, 1638.

Reprinted in Hazlitt's *Dodsley*. See Shakespear Society, ed. of *Marriage of Wit and Wisdom*, p. 85.



**The Lost Lover ;** or, the Jealous Husband : A comedy by Mrs. De la Riviere Manley, acted at the Theatre Royal. 4to, 1696.

**Louis the Eleventh :**

A play called, "the History of Lewis the eleventh King of France, a tragedy-comedy," is included in a list of books, "very lately printed, or now in the press now printing," by N. Brook, at the end of the *New World of English Words*, and *Naps upon Parnassus*, both published in 1658. It is also mentioned in a similar list at the end of *Wit and Drollery*, 1661, and *Loveday's Letters*, 1662.

**Love :** The Play of Love, an interlude by John Heywood. 4to, John Waley [about 1555].

No copy of an earlier edition has yet occurred.

**Love a la Mode :** A comedy. As it was lately Acted with great Applause at Middlesex-House. Written by a Person of Honour. 4to, 1663.

This comedy, which was acted at Middlesex House with great applause, is said, in the title-page, to have been written by a person of honour, and, according to his preface, which is signed T. S., in the first year of the Restoration. The author was probably T. Southland, a relative of Sir R. Colbrand, Bart.

**Love and a Bottle :** A comedy by Geo. Farquhar, acted at Drury Lane. 4to, 1699.

The part of Mockmode seems to be borrowed from the *Bourgeois Gentilhomme* of Molière. It seems that, on the production of this play, "the facetious Jo. Haynes composed an epilogue, and spoke it in mourning." The scene is laid at London.

**Love and Fortune :** See *Rare Triumphs*.

**Love and Friendship :** A play by Sir William Killigrew. Folio, 1666.

**Love and Honour :** A tragi-comedy by Sir W. Davenant, acted at the Black Friars. 4to, 1649. The scene, Savoy.

This play deservedly met with very good success. It was originally called the *Courage of Love*, and also bore the title of the *Nonpareilles ; or, the Matchless Maids*. Downes tells us, that it was very richly clothed ; the King giving Betterton his coronation-suit, in which he acted the part of Prince Alvaro ; the Duke of York giving his to Harris, in which he performed Prince Prospero ; and Lord Oxford his to Price, who acted Leonel.

In the folio edition, 1673, are several omissions and alterations.

**Love and Revenge :** A tragedy by Elk. Settle, acted at the Duke's Theatre. 4to, 1675.

This play is in great measure borrowed from Heminge's *Fatal Contract*, the plot of which, as well as of this piece, is founded on the French chronicles of Mezeray, De Serres, etc. Settle, in his postscript, very harshly attacks Shadwell, who has answered him as severely in his preface to the *Libertine*. There is a MS. copy, dated 1694, in MS. Harl. 6903.

**Love and Riches Reconciled :** See *Love's a Lottery*.

**Love and War :** A tragedy by Thomas Meriton. 4to, 1658.

This piece was never acted.

**Love at First Sight :**

"Sir W. Pen and I to the Theatre, but it was so full that we could hardly get any room, so we went up to one of the boxes, and there saw Love at First Sight, a play of Mr. Killigrew's, and the first time that it hath been acted since before



the troubles, and great expectation there was, but I found the play to be a poor thing, and so I perceive every body else do."—*Pepys' Diary*, November, 1661.

**Love Crowns the End** : A pastoral by John Tatham, 1632. Scene, a grove, wherein is Lover's Valley.

This was acted by, and we suppose written for, the scholars of Bingham in Nottinghamshire, in the year 1632. It was printed at the end of *Fancies Theatre*, 1640 and 1657, is very short, and not divided into acts. Prefixed to the volume are no fewer than thirteen copies of verses by Brome, Nabbes, etc. In the edition of 1657 it is called a tragi-comedy.

**Love Despised** : See *Cupid's Revenge*.

**Love for Love** : A comedy by W. Congreve. 4to, 1695.

The music to this comedy was composed by Eccles. It was performed at Lincoln's Inn Fields.

**Love for Money** ; or, the Boarding-School : A comedy by Tho. Durfey, acted at the Theatre Royal. 4to, 1691, 1696. Scene, Chelsea, by the river's side.

**Love Freed from Ignorance and Folly** : A masque by Ben Jonson, acted before the Queen at Christmas, 1610. Folio, 1616, 1640.

A curious account of the cost of this entertainment is printed in Cunningham's *Life of Inigo Jones*, p. 10.

**Love hath Found out His Eyes** : A play by Thomas Jordan, entered on the books of the Stationers' Company, June 29, 1660. It is in Warburton's list.

**Love in a Maze** : See *Changes*.

**Love in a Nunnery** : See *Assignment*.

**Love in a Tub** : See *Comical Revenge*.

**Love in a Wood** ; or, St. James's Park : A comedy by W. Wycherley, acted at the Theatre Royal. 4to, 1672, 1694, 1711.

**Love in its Extasy** ; or, the Large Prerogative : A dramatic pastoral by William Peaps. 4to, 1649. Scene, Lelybæus.

This piece was composed by the author when a student at Eton, being then not seventeen years of age, but was never acted, and not printed till many years after.

**Love in the Dark** ; or, the Man of Business : A comedy by Sir Fra. Fane, acted at the Theatre Royal. 4to, 1675. The scene, Venice.

This is a busy and entertaining comedy, yet is the plot borrowed from various novels : the affair of Count Sforza and Parthelia being from Scarron's *Invisible Mistress* ; the affair of Bellinganna, Cornanto's wife, sending Scrutinio to Trivultio to check him for making love to her, from Boccaccio, Day iii., Nov. 3 ; which has also been made use of by Ben Jonson, in his *Devil's an Ass*, and by Mrs. Centlivre, in her *Busy Body*. Hircanio's wife catching him with Bellinganna, is built on the story of Socrates and his wife Mirto, in the *Loves of great Men*, p. 59 ; and Trivultio seeming to beat Bellinganna, is grounded on Boccaccio, vii. 7. From the character of Intrigo Mrs. Centlivre seems to have borrowed the hint of her Marplot.



**Love Lies a Bleeding :** See *Philaster*.

**Love Lost in the Dark ;** or, the Drunken Couple : A droll taken from Massinger, printed in the *Muse of Newmarket*, 4to, 1680.

**The Love of a Grecian Lady :** See *Turkish Mahomet*.

**The Love of King David and Fair Bethsabe :** With the Tragedy of Absolon. As it hath been divers Times played on the Stage. Written by George Peele. 4to, 1599.

Hawkins observes that it abounds in luxuriant descriptions and fine imagery and that the author's genius seems to have been kindled by reading the Prophets and the Song of Solomon. It is certainly a drama of considerable merit, and is of course included in Peele's Works.

**Love Parts Friendship :** A play by Henry Chettle, assisted by Wentworth Smith. Acted in 1602. Not now known.

**Love Prevented :** A play by Henry Porter. Acted in 1598. Not printed.

**Love Restor'd,** in a Masque at Court : Acted by gentlemen the King's servants, Christmas, 1613. By Ben Jonson. Folio, 1616, 1640.

This was prepared to celebrate the marriage of the Earl of Somerset to Lady Essex. Compare *Challenge at Tilt*.

**Love will Find Out the Way :** See *Constant Maid*.

**The Lover's Cure :**

According to Whincop, Chaves' comedy of the Cares of Love was so called. Chetwood and Baker give it under the same title, with the date of 1700. The Cares of Love, or a Night's Adventure, was published in 1705, without any indication of it having appeared earlier, or under a different title. The author speaks of it, in a dedication to Sir William Read, as "my first dramatic essay."

**The Lover's Luck :** A comedy by Thomas Dilke. 4to, 1696. Acted at Little Lincoln's Inn Fields with general applause. Scene, London.

**The Lovers' Melancholy :** A tragi-comedy by John Ford, acted at Black Friars and the Globe. 4to, 1629.

This play is highly commended in four copies of verses by friends of the author ; in reference to which the following lines occur in one copy in a contemporary handwriting :

"Jack Ford, these youngsters shew, methinks, great folly,  
In commending thy Lovers' Melancholy."

**The Lovers of Ludgate :** A play, included among those said to have been destroyed by Warburton's servant.

**The Lovers' Progress :** A tragi-comedy by Beaumont and Fletcher. Folio, 1647. The scene, France.

The plot of this play, which is but an indifferent one, is founded on a French romance, called *Lisander and Calista*, written by Daudiguier ; in its existing state it is a recension by Massinger. It appears to be the same drama as *Cleander*, licensed as Massinger's, May 7, 1637, and which Henrietta Maria had seen at Blackfriars, May 18, 1634. It is also most probably the piece cited in Sir Humphrey Mildmay's *Diary* under 1634 as *Lasander* [*Lysander and Calista*].

**Love's Adventures :** A comedy, in two parts, by the Duchess of Newcastle. Folio, 1662.



**Love's Aftergame :** See *Proxy*.

**Love's a Jest :** A comedy by P. Motteux. 4to, 1696.

This piece was acted with success at the Theatre in Little Lincoln's Inn Fields. In the two scenes in which love is made a jest, the author has introduced many passages from the Italian writers. The scene is laid in Hertfordshire.

**Love's a Lottery, and a Woman the Prize :** A comedy by Joseph Harris, acted at Lincoln's Inn Fields. 4to, 1699. The scene, London.

Annexed to this is a masque entitled *Love and Riches Reconciled*.

**Love's Changelings Changed :** A play of the seventeenth century founded on the story of Musidorus and Pyrocles in Sydney's *Arcadia*. Egerton MS. B.M. 1994.

From the Charlemont sale in 1865. Printed by Bullen.

**Love's Cruelty :** A tragedy by James Shirley, acted at the Private House, Drury Lane. 4to, 1640. Scene, Ferrara.

Licensed in November, 1631. The concealment of Hippolito and Clariana's adultery from her servant, through the contrivance of her husband Bellamante, is taken from the *Heptameron*, Day 4, Novel 6, and Cynthio's *Hecatomitithi*, Dec. 3, Nov. 6.

**Love's Cure ;** or, the Martial Maid : A comedy by Beaumont and Fletcher. Folio, 1647. The scene, Seville.

**Love's Dominion :** A dramatic piece by Richard Flecknoe. 12mo, 1654.

It is said in the title page to have been "written as a pattern for the Reformed Stage," and to be "full of excellent morality." The scene lies in Amathante, in Cyprus.

**Love's Hospital :** As it was acted before the King and Queen's Majesties by the students of St. Jo. Baptist's College in Oxon, August 29, 1636. By George Wilde, LL.B. Scene, Naples. Addit. MS. B.M. 14,047.

Probably the same as *The Lovers' Hospital*, noted at p. 85 of Shakesp. Soc. ed. of *Marriage of Wit and Wisdom*. See also Corser's *Collectanea*, part vi., p. 461.

**The Love-Sick Court ;** or, the Ambitious Politique : A comedy by Richard Brome. 8vo, 1658. The scene, Thessaly.

**The Love-Sick King :** An English Tragical history, with the Life and Death of Cartesmunda, the Fair Nun of Winchester. By Anth. Brewer. 4to, 1655.

The historical part of the plot is founded on the invasion of the Danes in the reigns of Ethelred and Alfred. The scene lies in Englanl. It was revived in 1680 at the King's Theatre under the title of the *Perjured Nun*.

**The Love-Sick Maid ;** or, the Honour of Young Ladies : A comedy by Richard Brome. Entered on the books of the Stationers' Company, September 9, 1653, but not printed.

It was licensed by Sir Henry Herbert, February, 1628-9, and acted at Court by John Hemings' Company in that year.



**Love's Kingdom :** A pastoral tragi-comedy by Richard Flecknoe. Not as it was acted at the Theatre near Lincoln's Inn, but as it was written and since corrected, with a Short Treatise of the English Stage, etc. 12mo, 1664, 1674. Scene, Cyprus.

This is little more than *Love's Dominion*, altered by its author, with the addition of a new title.

**Love's Labour's Lost :** A Pleasant Conceited Comedy Called, Love's Labour's Lost. As it was presented before her Highness this last Christmas. Newly corrected and augmented by W. Shakespear. Acted at the Black Friars and the Globe. 4to, 1598, 1631; folio, 1623.

**Love's Labour's Won :** See *All's Well that Ends Well*.

**Love's Labyrinth ;** or, the Royal Shepherdess : A tragi-comedy by Thos. Ford. 8vo, 1660. Scene, Arcadia.

It is uncertain whether this play was ever acted or not. Part of it is borrowed from Gomersal's tragedy of *Sforza*.

**Love's Last Shift ;** or, the Fool in Fashion : A comedy by C. Cibber, acted at the Theatre Royal. 4to, 1696.

This was the first attempt of Cibber as an author.

**Love's Load-Stone :** See *Pathomachia*.

**Love's Martyr ;** or, Wit above Crowns : A play by Mrs. Anne Wharton. Entered at Stationers' Hall, February 3, 1685, but probably not printed.

The authoress, in her dedication, says that this play "never deserved nor was ever designed to be public." A MS. in private hands.

**Love's Masterpiece :** A comedy by Thomas Heywood. Entered at Stationers' Hall, May 22, 1640.

Probably the same as *Love's Mistress*. See *infra*.

**Love's Metamorphosis :** A witty and courtly Pastoral, written by Mr. John Lyly. First played by the Children of Paul's, and now by the Children of the Chapel. 4to, 1601.

Mr. Collier inclines to think this "was probably the work of Lyly at an advanced period of life, and it has not the recommendation of the ordinary, though affected, graces of his style."

**Love's Mistress ;** or, the Queen's Masque : By Thomas Heywood. 4to, 1636, 1640.

This play was three times presented before both their Majesties, within the space of eight days, in the presence of several foreign ambassadors, besides being publicly acted at the Phoenix, in Drury Lane. "When this play came the second time to the royal view," the author tells us, "her Gracious Majesty then entertaining his Highness at Denmark House upon his birthday, Mr. Inigo Jones gave an extraordinary lustre to every act, nay almost to every scene, by his excellent inventions; upon every occasion changing the stage, to the admiration of all the spectators." The design of the plot is partly borrowed from Apuleius's *Golden Ass*; Apuleius and Mydas beginning the play, and closing every act by way of a chorus; but the piece is said to have been suggested by an adventure related in Burton's *Anatomy of Melancholy*, 1621, as having once happened to Philip the Good, Duke of Burgundy, at Bruges. Reprinted in Heywood's Dramatic Works.



**The Loves of Mars and Venus :** By P. Motteux. Acted at Little Lincoln's Inn Fields. 4to, 1696.

The author in his preface owns the story to be from Ovid, and that he has introduced a dance of Cyclopes which bears a resemblance to, yet is very different from, Shadwell's *Psyche*, which he says is borrowed almost verbatim from Molière, who in his turn took his from an old Italian opera, called *Le Nozze degli Dei*. The prologue, or introduction, and the first act, are set to music by Finger, and the second and third acts by Eccles. It was written to be inserted in Ravenscroft's *Anatomist*.

**Love's Pilgrimage :** By John Fletcher. Acted at Court in 1613 under a different name. In the folio of 1647.

This is supposed by Mr. Fleay to be the same piece as *The Wandering Lovers ; or, The Painter*, licensed in 1623, and entered at Stationers' Hall, September 9, 1653, as the work of Massinger, under the title of *Cardenio*. Probably the existing text exhibits Massinger's recension of Fletcher.

The drama is founded on the novel of the *Two Damsels* by Cervantes. The scene between Diego of Ossuna and his ostler resembles one in Jonson's *New Inn*, and Mr. Fleay ascribes to the last-named dramatist the original alteration of the piece as first written by Fletcher, and performed under the title of *Cardenio* or *Cardenas*, and so licensed for the press in 1653.

**Love's Quarrel :**

"Creed and I to Salisbury Court, and there saw Love's Quarrell acted the first time, but I do not like the design nor words."—Pepys' *Diary*, April 6, 1661.

**Love's Riddle :** A pastoral comedy by Abraham Cowley. 12mo, 1638. Scene, Sicily.

This piece was written by Cowley at a very early period of life.

**Love's Sacrifice :** A tragedy by John Ford, acted at the Phoenix, Drury Lane. 4to, 1633. The scene, Pavia.

This play was well received, and has a complimentary copy of verses prefixed to it by James Shirley. The author dedicates it "to my truest friend, my worthiest kinsman, John Ford of Grayes Inne, esquire."

**Love's Triumph through Callipolis :** Performed in a Masque at Court, 1630, by his Majesty, with the Lords and Gentlemen assisting. The Inventors, Ben Jonson, Inigo Jones. 4to, 1630. In the folio of 1640.

This masque was performed at Christmas.

**Love's Triumph ; or, the Royal Union :** A tragedy by Edward Cooke. 4to, 1678.

This play is written in heroic verse. The plot is from the romance of *Cassandra*, part v., book 4, and the scene placed in the Palace of Roxana at Babylon. It never appeared on the stage.

**Love's Victory :** A tragi-comedy by William Chamberlaine. 4to, 1658.

This play was written during the period of the civil wars. It was reproduced under the title of *Wits Led by the Nose ; or, A Poet's Revenge*, and acted at the Theatre Royal. 4to, 1678.

**Love's Victory :**

A pastoral drama under this title exists in MS., and copious extracts from it were printed in 4to, 1853. Compare *Rosania*.



**Love's Welcome :** The King and Queen's entertainment at Bolsover, at the Earl of Newcastle's. The thirtieth of July, 1634. By Ben Jonson. In the edition of 1640, etc.

**Love Tricks :** See *School of Compliment*.

**Love Triumphant ;** or, Nature will prevail : A tragi-comedy by J. Dryden. Acted at the Theatre Royal. 4to, 1694.

This piece was the last that Dryden wrote for the stage ; but it met with no success. The plot of it appears to be founded on the story of Fletcher's *King and no King* as altered by Rymer.

**Love will Find Out the Way :** See *Constant Muid*.

**Love Without Interest ;** or, the Man too hard for the Master : 4to, 1699.

Who was the author of this comedy is unknown ; but the dedication is subscribed by Penkethman, and is directed to six lords, six knights, and twenty-four esquires ; yet, notwithstanding this splendid patronage, it met with very little success on its appearance at the Theatre Royal.

**The Loving Enemies :** A comedy by Lawrence Maidwell, acted at the Duke of York's Theatre. 4to, 1680. The epilogue was written by Shadwell. Scene, Florence.

**The Loyal Brother ;** or, the Persian Prince : A tragedy by Thomas Southern. 4to, 1682.

This was our author's first play. The plot of it is taken from a novel, called *Tachmas, Prince of Persia*. The prologue and epilogue are written by Dryden. The scene lies at Ispahan in Persia.

**The Loyal Citizens :** A droll, formed out of *Philaster*, and printed in the *Wits, or Sport upon Sport*, 1672.

**The Loyal General :** A tragedy by N. Tate. 4to, 1680. Acted at the Duke's Theatre.

**The Loyal Lovers :** A tragi-comedy by Cosmo Manuche. 4to, 1652.  
The old committee-men and their informers are satirized in this play.

**The Loyal Subject :** A tragi-comedy by Beaumont and Fletcher. Folio, 1647.

This play was licensed in 1618. It was revived before the Court in 1633. The scene lies at Moscow.

**Lucius :** See *Alucius*.

**Lucius Junius Brutus, Father of his Country :** A tragedy by Nathaniel Lee, acted at the Duke's Theatre. 4to, 1681. The scene, Rome.

The plot of it is partly from Florus, Livy, Dionysius Halicarnassus, etc., and partly from the romance of *Clelia*. The scene between Vindicius and the elder Brutus seems to bear a great resemblance to that between Hamlet and Polonius.

Gildon, in his preface to the *Patriot*, says that this play was forbidden, after the third day's acting, by Lord Chamberlain Arlington, as an antimonarchical play.



**The Lucky Chance**; or, An Alderman's Bargain: A comedy by Mrs. Behn, acted by their Majesties Servants. 4to, 1687. The scene, London.

The plot of this play is for the most part original, excepting only the incident of Gayman taking Lady Fullbank for the devil, which is copied from Kickshaw and Aretina in the *Lady of Pleasure*, by Shirley.

### Lud :

A play of King Lud is noticed by Henslowe under the date of January 18, 1593-4.

**Luminalia**; or, the Festival of Light: Personated in a masque at Court by the Queen's Majesty and her ladies, on Shrove Tuesday night, 1637. 4to, 1637.

At her Majesty's command, Inigo Jones, who was surveyor of the board of works, took on himself the contrivance of machinery for this masque, the invention of which consisted principally in the contrast of Light and Darkness, Night representing the anti-masque or introduction, and the subject of the main masque being Light.

### Lusiuncula :

A Latin play, which is said to be constructed on the same story as that used in the tragedy of *Macbeth*.

**Lust's Dominion** : See *Spanish Moor's Tragedy*.

**An Interlude called Lusty Juventus**, lively describing the Frailty of Youth : of Nature prone to Vice : by Grace and good Counsel trainable to Virtue. By R. Wever. 4to, by W. Copland, and 4to, by Abraham Vele [about 1560].

It was also licensed to John King in 1560-1. Vele's edition exhibits corrections of the text. The piece was written in favour of the Reformation. Reprinted in Hazlitt's Dodsley.

**Lusty London** : An interlude by George Puttenham, mentioned in his *Arte of English Poesie*, 1589.

He says merely, "*our* interlude," and does not quite make out to my apprehension that the piece was *by* him. Still it may be so; for I see that elsewhere he applies a similar expression in referring to his own undoubted works.

### Lusus Pastorales, newly compiled :

Licensed to Richard Jones in 1565, but no longer known. I cannot, of course, say whether they were dramatic compositions or mere pastoral poems.

**Macbeth** : An interlude performed before James I. in 1605, at Oxford, and mentioned in Wake's *Rex Platonicus*, 1607.

**Macbeth** : A tragedy by Shakespear. Folio, 1623.

**Macbeth** : A tragedy with all the alterations, amendments, additions, and new songs. Acted at the Duke's Theatre. 4to, 1674, 1687, 1695, 1710.

This alteration was made by Sir William Davenant. Downes the prompter says, that Nat Lee having an inclination to turn actor, had the part of Duncan assigned to him on this revival, but did not succeed in it. His name, however, stands against the character in the printed copy. It was performed with great splendour. The admirable music by Lock is still retained and used in the performance of the unaltered tragedy.



**Macbeth**: Epilogue, being a new Fancy after the old and most surprizing way of Macbeth, Perform'd with new and costly Machines, which were invented and managed by the most ingenious Operator, Mr. Henry Wright, P.G.Q. 4to, 1674.

This forms the latter part of the volume containing Duffett's farce of the *Empress of Morocco*, and is a sort of burlesque on the witch-scene in Shakespeare's play.

**Machiavel**: A play acted at the Rose Theatre in 1591.

**Machiavel and the Devil**: By Robert Daborne. 1613. Not known.

See Henslowe's *Diary*, ed. Collier, p. 22.

**Machiavellus**: A Latin drama by D. Wiburne, acted at Cambridge in 1597.

There is a copy of it in MS. Douce 234, transcribed in the year 1600.

**The Mack**: See *Matwe*.

**Madam Fickle**; or, the Witty False One: A comedy by Thomas Darfey, acted at the Duke's Theatre. 4to, 1677. The scene, Covent Garden. Licensed in November, 1676.

The character of Sir Arthur Old-Love is a copy of Veterano, in the *Antiquary*; as is also the incident of Zechiel creeping into the tavern bush, and Tilburn being drunk under it, etc., of the scene of Sir Reverence Lemard and Pimpwell, in the *Walks of Islington and Hogsdon*. There are also several hints in it borrowed from Marston's *Parasitaster*.

**The Madcap**:

A drama which is thus mentioned in Herbert's *Diary*, under the date of May 3, 1624: "For the Prince's Company a new play called the Madcap, written by [Barnaby] Barnes."

**A Mad Couple well Match'd**: A comedy by Richard Brome. 8vo, 1653.

In a list of plays, belonging to the Cock-pit company in 1639, mention is made of one termed a *Mad Couple Well Met*, which may be the same play.

**The Mad Lover**: A tragi-comedy by Beaumont and Fletcher. Folio, 1647. The scene, Paphos.

This play is commended by Sir Aston Cokain, in his verses before the folio. The plot of Cleanthe suborning the priestess to give a false oracle in favour of her brother Syphax, is borrowed from the story of Mundus and Paulina, in Josephus, xviii. 4.

**The Madman's Morris**: A play written by Robert Wilson in conjunction with Decker and Drayton. Acted in 1598. Not printed.

**Mador**: The History of Mador, King of Britain. By Francis Beaumont. Entered on the books of the Stationers' Company, June 29, 1660, but not printed.

**The Mad Pranks of Merry Moll of the Bankside**: By John Day. Licensed in 1610.

I conclude this to be identical with the *Roaring Girl*, printed in 1611, and that Day had a share in its composition.



**Mad Tom of Bedlam ;** or, the Distressed Lovers, with the Comical Humours of Squire Numskull : A droll by Thomas Dogget. Not printed.

**The Mad Wooing,** Or A Way to win and tame a shrew, being the course a gentleman took to gain a young lady with a great fortune, on whom, by reason of her frowardness, none before would venture : A droll, extracted from the *Taming of the Shrew*.

Printed in the *Theatre of Ingenuity*, 1698.

**A Mad World, My Masters :** A comedy by Thomas Middleton. Acted by the Children of Paul's. 4to, 1608, 1640.

The title of ed. 1640 gives it "as it hath been often acted at the Private House in Salisbury Court by her Majesty's servants."

**The Magnetick Lady ;** or, Humours Reconcil'd : A comedy by Ben. Jonson. Folio, 1640.

It was licensed in October, 1632.

"Ben Jonson (who I thought had been dead) hath written a play against next term, called *The Magnetick Lady*."—Letter from John Pory to Sir Tho. Pucker-ing, September 20, 1632.

**Magnificence :** A Goodly Interlude and a merry, devised and made by Master Skelton, poet laureate, late deceased. Folio [1530].

Written some time after the year 1515; the poet died in 1529. Reprinted in Skelton's Works, ed. Dyce.

**The Magnificent Entertainment :** Given to King James, Queen Anne his wife, and Henry Frederick the Prince, upon the day of his Majesty's Triumphant Passage (from the Tower) through the Honourable City and Chamber of London, being the 15 of March, 1603. As well by the English as by the Strangers: With the Speeches and Songs delivered at the several Pageants. By Tho. Decker. 4to, London, 1604; 4to, Edinburgh, 1604.

Of the English-printed text there were three issues, in one of which the tract is described as the *Whole Magnificent Entertainment*. It appears from a Notice to the Reader that some of the printed matter was not delivered.

**Mahomet :** See *Turkish Mahomet*.

**The Maiden's Holyday :** A comedy by Christopher Marlowe and John Day. Entered on the books of the Stationers' Company, April 8, 1654.

In Warburton's list it is assigned to Marlowe only. As Dyce points out in his Introduction to Marlowe, 1850, it is not likely that Day wrote it in conjunction, though he may have completed it.

**The Maiden Queen :** See *Secret Love*.

**A Maidenhead well Lost :** A Pleasant Comedy, called a Maidenhead well Lost. As it hath been publicly Acted at the Cockpit in Drury Lane with much Applause: By her Majesty's Servants. By Thomas Heywood. 4to, 1634.

**The Maid in the Mill :** A comedy by J. Fletcher, assisted by W. Rowley. In the folio of 1647. Scene, Spain.

This is an excellent play, and was one of those which, after the Restoration, were revived at the Duke of York's Theatre. But Pepys mentions witnessing



the performance of three acts at Apothecaries' Hall, January 29, 1660-1, and being greatly pleased.

It is mentioned in Herbert's *Diary* under the date of August 29, 1623, as performed at the Globe: "For the King's players, a new comedy called the Maid of the Mill, written by Fletcher and Rowley."

**The Maid of Honour:** A tragi-comedy by Phil. Massinger, acted at the Phoenix, Drury Lane. 4to, 1632, 1638.

This play, which has considerable merit, met with great applause, and has a copy of verses by Sir Aston Cokain prefixed.

**The Maid's Last Prayer;** or, Any Rather than Fail: A comedy by Thomas Southern, acted at the Theatre Royal. 4to, 1693. Scene London.

There is a song by Congreve in this play.

**The Maid's Metamorphosis:** As it hath been sundry times acted by the Children of Paul's. 4to, 1600.

Attributed in former Catalogues to Lyly. Reprinted by Bullen. The last leaf of the original edition contains only the printer's device.

**The Maid's Revenge:** A Tragedy. As it hath been Acted with good Applause at the Private House in Drury Lane by her Majesty's Servants. By James Shirley. 4to, 1639. The scene, Lisbon. Licensed in 1626.

The plot is taken from Reynolds's *God's Revenge against Murder*, ii. 7. In the dedication to Henry Osborne, Esquire, this is said to have been the second play that Shirley wrote.

**The Maid's Tragedy:** By Beaumont and Fletcher. Acted at the Black Friars. 4to, 1619, 1622, 1630, 1638, 1641, 1650, 1661. Scene, Rhodes.

It was acted at Court in 1613.

**The Maid's Tragedy:** An alteration of Beaumont and Fletcher by Edm. Waller. 8vo, 1690.

In this play the catastrophe is rendered fortunate. Fenton observes that Langbaine mistook in affirming that King Charles the Second would not suffer this play to appear on the stage; being assured by Southern, that in the latter end of that reign he had seen it acted at the Theatre Royal, as originally written, but never with Waller's alterations. It forms a portion of "the Second Part of Mr. Waller's Poems," 8vo, 1690.

**Malcolm King of Scots:** A play by Charles Massey, acted in 1602. Not printed.

**The Malcontent:** By John Marston. 4to, 1604.

In the same year appeared a second 4to edition, entitled *The Malcontent*. Augmented by Marston. With the Additions played by the King's Majesty's Servants. Written by John Webster, 1604. With a highly complimentary inscription by Marston to Ben Jonson. The play appears to have been sometimes known on the stage under the title of *One for Another*.

**The Mall;** or, the Modish Lovers: A comedy by J. D., acted at the Theatre Royal. 4to, 1674.

This play has been ascribed to Dryden; but its style and manner bear little resemblance to those of that author.

**Malvolio:** A play acted at Court early in 1623.

It was perhaps an adaptation or curtailment of *Twelfth Night*.



**Mamamouchi**; or, the Citizen turn'd Gentleman: A comedy by Edw. Ravenscroft. 4to, 1675.

This play is wholly borrowed, and without the least acknowledgment, from the *Monsieur Pourceaugnac* and the *Bourgeois Gentilhomme* of Molière.

**Manhood and Wisdom** :

A piece so called, and described as a Comedy, is mentioned in the List at the end of the *Old Law*, 1656.

**Mankind** : A moral play of the sixteenth century. MS.

See an account of it in Collier's *Hist. Dram. Poet.*, ii. 293.

**The Manner of the Triumph at Calais and Boulogne** : 4to, Wynkyn de Worde [1532]. The same: The second printing. With more additions, as it was done indeed, 4to, W. de Worde [1532].

**The Man of Mode** ; or, Sir Fopling Flutter. A comedy by Sir George Etherege, acted at the Duke's Theatre, 4to, 1676, 1684, 1693.

Dryden wrote an epilogue to this play.

**The Man of Newmarket** : A comedy by the Hon. Edward Howard, acted at the Theatre Royal. 4to, 1678. Scene, London.

This play is preceded by a curious induction, in which the Prologue enters "at one door, and just as he addresses to speak, enter Shatteril and Haines at t'other." It was licensed in April, 1678.

**The Man's the Master** : A comedy by Sir W. Davenant. 4to, 1669.

This was the last play its author wrote, being finished not long before his death in 1668. The scene, Madrid.

The plot is borrowed from two plays of Scarron, *Jodelet, ou Le Maître Valet*, and *L'Heritier Ridicule*. The scene is laid throughout in one house.

**Man's Wit** : A moral play of the sixteenth century, mentioned in Greene's *Groatsworth of Wit*, 1592.

**The Man too Hard for the Master** : See *Love Without Interest*.

**Marcelia** ; or, the Treacherous Friend : A tragi-comedy by Mrs. Frances Boothby, acted at the Theatre Royal. 4to, 1670. The scene, France.

**Marciano** ; Or, The Discovery : A Tragi-Comedy. Acted with great applause, before His Majesty's High Commissioner, and others of the nobility, at the abbey of Holyrood House, on St. John's night, by a company of Gentlemen. By William Clarke or Clerke. 4to, 1663. The scene, Florence.

See *Mercurius Publicus*, January 15, 1662-3. The author was one of the performers.

**Marcus Geminus** : A Latin comedy, acted in Christchurch Hall, Oxford, before Queen Elizabeth, in 1566.

**Marcus Tullius Cicero**, that famous Roman Orator, his Tragedy. 4to, 1651. The scene, Rome.

It is uncertain whether this play was ever acted or not ; it is written in imitation of Ben Jonson's *Catiline*. The story may be found in Plutarch's Life of Cicero, etc.



**Mariam :** The Tragedy of Mariam, the Fair Queen of Jewry. Written by that learned, virtuous, and truly noble Lady E[lizabeth] C[arew]. 4to, 1613.

This piece is written in alternate rhymes, and with a chorus composed of settins, or stanzas of six lines, the four first of which are interwoven, or rhyme alternately, the two last rhyming to each other, and forming a couplet in bass. In one or two copies there is a leaf of dedication by E. C. to "my worthy sister, Mistress Elizabeth Cary."

**Marius and Sylla :** See *Wounds of Civil War*.

**Marriage a-la-Mode :** A comedy by J. Dryden, acted at the Theatre Royal. 4to, 1673, 1691, 1698.

The serious part of this drama is apparently founded on the story of Sesostris and Timareta, in the *Grand Cyrus*, ix. 3; the characters of Palamede and Rhodophil, on the history of Timantes and Parthenia, in the same romance, vi. 1; the character of Doralicé, on Nogaret, in the *Annals of Love*; and the hint of Melantha's making love to herself in Rhodophil's name, on *Les Contes d'Ouville*, i. 3.

**The Marriage Broker ;** or, the Pander : A comedy by M. W. 12mo, 1662. The scene, London.

The plot of this piece, which is included in *Gratiæ Theatrales*, is taken from the English chronicles in the reign of Sebert, King of the West Saxons. The scene lies in London.

**The Marriage-Hater Match'd :** A comedy by T. Durfey, acted at the Theatre Royal. 4to, 1692. The scene, the Park, near Kensington.

The admirable performance of a part in this play occasioned Dogget to be noticed as an actor of merit. It appears to have been acted six nights successively. See Motteux's *Gentleman's Journal*, February, 1691-2. The time is thirty hours.

**The Marriage of Mind and Measure :**

"A Morall of the Marriage of Mynde and Measure shewen at Richmond on the Sondaie next after New yeres daie, enacted by the Children of Pawles."—*Revels' Accounts*, 1579. Mr. Fleay identifies it, perhaps rightly, with the *Marriage of Wit and Wisdom*, *infra*.

**The Marriage Night :** A tragedy by Henry, Viscount Falkland. 4to, 1664. Scene, Castile.

This play contains a great share of wit and satire, yet it is uncertain whether it was ever acted or not.

In Hazlitt's *Dodsley*. Pepys cites it under the title of the *Wedding Night*.

**The Marriage of Oceanus and Britannia :** An Allegorical Fiction, really declaring England's riches, glory, and puissance by sea; to be represented in music, dances, and proper scenes. Invented, written, and composed by Richard Flecknoe. 12mo, 1659.

**The Marriage of the Thames and the Rhine :** A masque of the Inner Temple and Gray's Inn, devised by Sir Francis Bacon in 1613, on the marriage of the Prince Palatine and the Princess Elizabeth, and performed, February 20, 1613.

It had been originally fixed for the 16th, but the Hall was so full that the masquers could not get in (Fleay, p. 181).



**The Marriage of the Virgin :** A pageant, exhibited at Edinburgh in 1503, in honour of the nuptials of Margaret, daughter of Henry VII., to James IV. of Scotland.

**The Marriage of Wit and Science :** By John Redford.

A MS. first printed by the Shakespear Society, 1848. It is a distinct production from the next, which may have been, however, under some obligation to it.

**The Marriage of Wit and Science :** A new and pleasant Interlude, entitled, the Marriage of Wit and Science. 4to [about 1570]. Divided into Acts and Scenes.

The Players' names are: Nature, Wit, Will, Study, Diligence, with three other Women Singers, Science, Reason, Experience, Recreation, Shame, Illness, Ignorance, Tediuousness, and Instruction. Licensed in 1569-70. In Hazlitt's Dodsley. It was acted at Court in 1568 under the name of *Wit and Will*.

**The Marriage of Wit and Wisdom :** The Contract of a Marriage between Wit and Wisdom, very fruitful and mixed full of pleasant mirth as well for the beholders as the readers or hearers, never before imprinted, 1579.

No early printed copy of this interlude is known to exist; but a contemporary MS. of it, bearing the above title, is in Addit. MS. B.M. 26,782, and was printed for the Shakespear Society, 8vo, 1846. I find *Wit and Wisdom* allegorically personified in Langland's *Poem on the deposition of Richard II.*, Camd. Soc. ed., p. 22. In the play of *Sir Thomas More*, about 1500, an interlude is introduced with this title; but it has no further resemblance. The idea occurs in Langland's *Piers Ploughman*, Passus 10, ed. 1856, p. 173 *et seqq.*

At the end of the MS. occurs: *Amen quoth Fra. Merbury*; but whether he was more than the transcriber is doubtful.

**The Married Beau ;** or, the Curious Impertinent: A comedy by J. Crowne, acted at the Theatre Royal. 4to, 1694.

This play was esteemed a good one, and was frequently acted with general approbation. The story of it is taken from *Don Quixote*, and the scene lies in Covent Garden.

**Marry Andrey [Merry Andrew] :**

"To Bartholomew Fair, and there did see a ridiculous obscene little stage-play called Marry Andrey, a foolish thing, but seen by everybody."—Pepys' *Diary*, 1668.

**The Marshal of Luxemburgh, upon His Death-Bed :** A tragic-comedy done out of French, 12mo, 1695.

This is said in the title-page to have been printed at Cologne, 1695, and to be reprinted in 1710.

**Marshal Osrick :** See *Royal King*.

**The Martial Queen :** A tragedy by R. Carleton, 1675.

Lord Bruce and four ladies of his family performed some of the principal parts in this drama. There is a MS. copy in MS. Bodl. Rawl. Poet. 126, and a second was formerly in F. W. Fairholt's possession.

**Martin Swart :**

A play called the Life and Death of Martin Swart is mentioned by Henslowe under the date of 1597.

**The Martyred Soldier :** As it was sundry times acted with a general applause at the Private House in Drury-lane, and at other public



theatres, by the Queen's Majesty's Servants. The author, H. Shirley. 4to, 1638.

Dedicated to Sir Kenelm Digby by John Kirke. In some copies the dedication is signed with Kirke's initials only. This is the only play by Henry Shirley that was printed, and even this was posthumous; but he was the author of at least four others, entered on the books of the Stationers' Company in 1653. The author of the preface to the *Martyr'd Soldier* (probably Kirke) speaks of it as "not the meanest of his labours." The plot may be found in the *Ecclesiastical Annals* of Baronius.

**Mary Magdalen:** An English mystery, transcribed in the year 1512; MS. Bodl. Digby 133.

Printed, 4to, Edinb., 1835.

**Mary Magdalen:** A New Interlude, never before this Time imprinted, entreating of the Life and Repentance of Mary Magdalen: not only godly, learned, and fruitful, but also well furnished with pleasant mirth and pastime, very delectable for those which shall hear or read the same. Made by the learned clerk, Lewis Wager. 4to, 1566, 1567.

**Mary Magdalen:** A masque performed at Court, temp. James I.

Some of the music is preserved in Addit. MS. B.M. 10,444.

**A Masque at Black Friars:** Seventeenth century (about 1620). Addit. MS. B.M. 10,444.

Into this piece were introduced the First, Second, and Third Lords' Dance, the First and Second Witches' Dance, and the Baboons' Dance. Compare p. 26.

**A Masque at the Lady Russell's in June, 1600,** "of eight maides of honour and other gentlewomen in name of the Muses to seeke one of their fellows."

Chamberlain's *Letters*, Camden Society, 1861, p. 83.

**A Masque of Knights:** Performed at Court in 1578.

See Cunningham's *Revels' Accounts*, p. 126.

**The Masque of the Twelve Months:** Printed from a MS. of the seventeenth century for the Shakespear Society, 1848.

**A Masque presented on Candlemas night at Cole-overton [Cole-orton] by the Earl of Essex, the Lord Willoughby, Sir Tho. Beaumont, etc.:**

Dyce, who possessed a transcript of this, supposed it to have been written by Sir T. Beaumont, created Viscount Beaumont of Swords in 1622.

**A Masque presented to the Earl and Countess of Chesterfield at Bretbie, Derbyshire, 1640.** By Sir Aston Cokain.

**Masques performed before Queen Elizabeth in 1590:**

See *Device for the Queen's Day*, 1590.

**The Massacre at Paris:** With the Death of the Duke of Guise. As it was played by the Right Honourable the Lord High Admiral his Servants. Written by Christopher Marlowe. 8vo [about 1594].



**The Massacre of Paris :** A tragedy by Nat. Lee, acted at the Theatre Royal. 4to, 1690. The scene, Paris.

The plot of this play is founded, like that of Marlowe, by which it was possibly suggested, on the massacre of the Protestants, which was perpetrated at Paris, on St. Bartholomew's day, 1572, in the reign of Charles IX., for the particulars of which see De Serres, Mezeray, etc.

**Massaniello :** The Famous History of the Rise and Fall of Massaniello, in two parts. By Thomas Durfey. 4to, 1699-1700.

This is on the same story as the *Rebellion of Naples*, and partly borrowed from it.

**Master Anthony :** A comedy by the Earl of Orrery. 4to, 1690.

This piece had been acted many years before at the Duke's Theatre, in Lincoln's Inn Fields, when Mr. Angel and Mrs. Long were among the performers. It had no success.

**Master Turbulent ;** or, the Melancholics. 4to, 1682. The scene, Moorfields.

**A Match at Midnight :** A comedy by William Rowley, acted by the Children of the Revels. 4to, 1633. In Hazlitt's Dodsley.

Part of the plot of this pleasant comedy, viz. the design of Jarvis hiding Blood-hound under the widow's bed, is the same as an old story in the *English Rogue*, part 4, chap. 19.

This play is thus mentioned in Herbert's *Diary*, under April 6, 1624 : "For the Fortune a new Comedy called a Match or no Match, written by Mr. Rowlye."

**Match Me in London :** A Tragi-Comedy, called, Match Me in London. As it hath been often presented ; First at the Bull, in St. John's Street, and lately at the Private House in Drury Lane called the Phoenix. By Thomas Decker. 4to, 1631. Scene, Spain.

This play is thus mentioned in Herbert's *Diary*, under August 21, 1623 : "For the Lady Elizabeth's Servants at the Cock-pit, an old play called Match Me in London, which had been formerly allowed by Sir George Bucke."

**Matilda :** See *King John* and *Matilda*.

**The Matrimonial Trouble,** in two parts, by the Duchess of Newcastle. Folio, 1662.

The first of these is a comedy, the second a tragi-comedy.

**The Maw :**

A play of this name, no doubt on the subject of the game at cards so called, is recorded in Henslowe's list, as having been acted on December 14, 1594. He elsewhere cites it as the *Set at Maw*. But in the *Revels' Accounts*, under December 26, 1582, we find an entry of what appears to be a similar, if not the same, production : "A Comedy or Moral devised on a game of the Cards on St. Stephen's Night by the Children of the Chapel." It is supposed by Collier to be the same as the *Mack*, noted by Henslowe as played February 21, 1594-5 ; and Fleay takes it to be Decker's *Wonder of a Kingdom*.

**May Day :** A witty Comedy, sundry times acted at the Black Friars. By George Chapman. 4to, 1611. Reprinted in Chapman's Dramatic Works.

**The May Lord :**

A pastoral by Ben Jonson, mentioned in the *Conversations with Drummond*, p. 27. No copy of it is known to exist.



**The Mayor of Quinborough:** A comedy by Thomas Middleton, acted at the Black Friars. 4to, 1661.

In some copies of the title-page of this edition, it is called a tragedy. Henslowe mentions it under the name of *Henges* as acted in 1597, and in one MS. it is called *Hengist King of Kent*.

The plot is taken from Stow, Speed, etc., in the reign of Vortiger; and the author has introduced into the piece several dumb shows, the explanation of which he puts into the mouth of Ralph Higden, monk of Chester, whose *Polychronicon* he has closely followed. See Shakespear Society ed. of *Marriage of Wit and Wisdom*, p. 85.

**Measure for Measure:** A play by William Shakespear. Folio, 1623.

**Measure for Measure;** or, *Beauty the Best Advocate:* A comedy by Charles Gildon, acted at Lincoln's Inn Fields. 4to, 1700.

An indifferent alteration of Shakespear. It is said, on the title-page, to have been "written originally by Mr. Shakespear, and now very much alter'd, with additions of several entertainments of musick." The prologue was written by Oldmixon, and spoken by Betterton. The epilogue was also by Oldmixon.

**Medea:** The Seventh Tragedy of Seneca. Translated by John Studley, of Trinity College, Cambridge. 8vo, 1566, and in the collected edition of 1581.

**Medea:** A Latin tragedy by Thomas Hobbes, 1602.

This was also probably a translation from Seneca.

**Medea:** A tragedy by Sir Edward Sherburne. 8vo, 1648, and in the collected edition, 1701 or 1702.

This is also from Seneca, with annotations; but it was never intended for the stage. In MS. Sloane, B.M. 911 is another version, made about the same time as Sherburne's (1648).

**A Medicine for a Curst Wife:** A play by Thomas Decker, acted in 1602. Not printed.

**Melanthe:** *Fabula Pastoralis, acta cum Jacobus, Magnæ Brit. Franc. et Hiberniæ Rex, Cantabrigiam suam nuper inviserat, ibidemque musarum atque animi gratia dies quinque commoraretur. Egerunt Alumni Coll. San. et individuae Trinitatis Cantabrigiæ.* 4to, 1615.

This play, written by S. Brookes, of Trinity College, was acted before King James I., Friday, March 10, 1614-5. A person who was present says, it was excellently written, and as well acted, which gave great contentment, as well to the king as to the rest. In Dr. Pegge's copy, afterward Mitford's, were written in a hand of the time the names of the Masters of Arts, who originally acted in the piece.

**Meleager:** *Tragædia nova. Bis Publice acta in Æde Christi Oxoniæ.* By W. Gager. 8vo, 1592.

A tragedy acted at Christchurch College, Oxford, before Lord Leicester, Sir Philip Sydney, and other distinguished persons, in 1581, "giving great delight," as Wood tells us.

**Melibæus:** A drama, doubtless in Latin, by Ralph Radcliff, who probably founded it on Chaucer.

**Melise:** A French Comedy, Acted by the French Company at the Cockpit at Whitehall, February 17, 1635, before the King and Queen.

See Fleay's *London Stage*, p. 339. It was apparently performed in French, and the company received £10.



**Menæchmi :** A pleasant and fine conceited Comedy, taken out of the most excellent Witty Poet Plautus. Written in English by W. W. 4to, 1595.

In not a few places the author is imitated or abridged. The translator has been supposed to be William Warner. From this play the plot of the *Comedy of Errors* is borrowed. It is reprinted in Hazlitt's *Shakespeare's Library*. In the running-title it is called *Menechmus*.

**The Men of Gotham :** See *Knack to Know a Knave*.

**The Merchant of Emden :** Mentioned by Henslowe as having been acted July 30, 1594. Not printed.

**The Merchant of Venice :** A comedy by William Shakespear. 4to, Printed by J. Roberts, 1600; 4to, Printed by I. R. for Thomas Heyes, 1600; again, 4to, 1637, 1652.

**The Merchant's Sacrifice :**

A play mentioned originally in Warburton's list; but the title of it was afterward cancelled. It may have been the original title of the *Crafty Merchant*.

**Mercurius Britannicus;** or, the English Intelligencer: A tragic-comedy, acted at Paris with great applause. By Richard Brathwaite. 4to, 1641. Scene, Smyrna.

There is a Latin version of it. The half-title to the first act is: The Censure of the Judges; or, The Court Cure.

This piece is wholly political, the subject of it being entirely on the ship-money, which was one of the points that occasioned the troubles of King Charles I.

**Mercury Vindicated from the Alchemists at Court,** by Gentlemen the King's servants, performed on Twelfth Night, 1615. By Ben Jonson. Folio, 1616, 1640.

**Merry :** The tragedy of Thomas Merry, or Beech's Tragedy, by W. Haughton and John Day, mentioned by Henslowe as written in 1599. Compare *Two Lamentable Tragedies*.

**Merry as may be :** By John Day, Richard Hathway, and Wentworth Smith. Written in 1602.

This is mentioned *suprà*, p. 19, as the unassisted production of Hathway.

**The Merry Devil of Edmonton :** As it hath been sundry times Acted, by his Majesty's Servants, at the Globe on the Bankside. 4to, 1608, 1612, 1617, 1626, 1631, 1655. Scene, Edmonton.

Of this charming comedy the plot is founded on the history of one Peter Fabel, of whom a prose account appears to have been printed as early as 1533, and of whom more particular mention is made in Fuller's *Church History* and in the Chronicles of Henry VI.'s reign. This comedy, in the original entry on the Stationers' books in 1608, is said to have been written by T. B., which letters have been rashly taken to stand for Tony or Anthony Brewer. The same letters are prefixed to that author's *Country Girl*. H. Moseley again entered it September 9, 1653, as the production of Shakespear; but that statement is of no authority. The *Merry Devil of Edmonton* is mentioned in the *Black Book* by T. M., 1604, as if it were then a popular comedy; the *Merry Pranks of Fabyll*, noticed by Weever (*Anc. Fun. Mon.*, 1631, p. 334), above referred to, was seen by Warton in the study of Collins the Poet. In Hazlitt's Dodsley.



**The Merry Milkmaid of Islington**, or the Rambling Gallants Defeated: A droll. Printed in the *Muse of Newmarket*, 4to, 1680.

**The Merry Wives of Windsor**: A Most pleasant and excellent conceited Comedy, of Sir John Falstaff and the merry Wives of Windsor. Intermixed with sundry variable and pleasing humours of Sir Hugh the Welsh Knight, Justice Shallow, and his wise Cousin, M. Slender. With the swaggering vein of Ancient Pistol and Corporal Nym. By William Shakespear. As it hath been divers times Acted by the right honourable my Lord Chamberlain's Servants. 4to, 1602, 1619.

The genuine play was first printed in the folio edition of 1623, and was reprinted in 4to, 1630.

**Messalina**: The Tragedy of Messalina, the Roman Empress. As it hath been divers times Acted with general applause by the Company of His Majesty's Revels. By Nathaniel Richards. 12mo, 1640. Scene, Rome.

The plot of this play is from Suetonius, Pliny, Juvenal, etc. It is ushered in by six copies of verses. This is one of the few early plays containing a list of the actors, with the parts which they undertook.

**The Metamorphosed Gipsies**: A masque by Ben Jonson, presented three times before James the First, 1621. A MS. copy, supposed to be in the author's autograph, was in the Heber collection, No. 603.

In the folio of 1640, and at the end of Jonson's translation of Horace *De Arte Poeticâ*, 8vo, 1640, under the title of *The Masque of the Gypsies*.

**Metropolis Coronata**, The Triumphs of Ancient Drapery: Or, Rich Clothing of England: in a Second Year's Performance. In Honour of the Advancement of Sir John Jolles, Knight, to the high Office of Lord Mayor of London, and taking his Oath for the same Authority, on Monday, being the 30 Day of October, 1615. Performed in hearty affection to him, and at the bountiful charges of his worthy Brethren the truly Honourable Society of Drapers, the first that received such Dignity in this City. Devised and written by Anthony Munday, Citizen and Draper of London. 4to, 1615.

This pageant concludes with the Speech spoken by Earl Robert de la Hude, commonly called Robin Hood, and the Song of Robin Hood and his Huntsmen.

**Michaelmas Term**: As it hath been sundry times acted by the Children of Paul's. By Thomas Middleton. 4to, 1607, 1630.

It was entered on the registers of the Stationers' Company, May 15, 1607. The 4to of 1630 purports to be "newly corrected."

**Microcosmus**: A Latin tragedy composed by Thomas Arthur, of St. John's College, Cambridge, in the sixteenth century.

**Microcosmus**: A Moral Masque, Presented with general liking at the private house in Salisbury Court. By Thomas Nabbes. 4to, 1637.

This has two copies of verses prefixed by Richard Brome and W. Cufaude. In the collected edition of Nabbes.



**Midas :** Played before the Queen's Majesty, upon Twelfth Day at Night, by the Children of Paul's. A comedy. By John Lyly. 4to, 1592 ; 12mo, 1632.

The story is related at large by Apuleius.

**The memorable Masque of the two honourable houses or Inns of Court, the Middle Temple and Lincoln's Inn ;** presented before the King at Whitehall, on Shrove-Monday at night, February 15, 1613. At the princely celebration of the most royal nuptials of the Palsgrave and his thrice gracious Princess, Princess Elizabeth. With a description of this whole show in the manner of their march on horse-back to the Court, from the Master of the Rolls his house : with all their right Noble Consorts and most showful attendants. Invented and fashioned with the ground and special structure of the whole work : By our Kingdom's most Artful and Ingenious Architect, Inigo Jones. Supplied, Applied, Digested, and Written by Geo. Chapman. 4to [1614].

From Dugdale's *Origines Juridiciales*, p. 346, we learn that this masque cost the Society of Lincoln's Inn no less than £2,400.

**A Midsummer Night's Dream :** As it hath been sundry times publicly acted by the Right Honourable the Lord Chamberlain's Servants. By W. Shakespear. 4to, for Thomas Fisher, 1600 ; 4to, by James Roberts, 1600. In the folio editions.

**The Miller :** A play by Robert Lee, acted in 1598.

**Mind, Will, and Understanding :** An ancient moral-play.

A large fragment is preserved in MS. Bodl. Digby 133, and a complete copy in the Macro MS. The imperfect copy was printed, 4to, Edinb., 1835 ; and the remainder from the Macro MS., 4to, Edinb., 1837.

**Minerva's Sacrifice ;** or, the Forc'd Lady : A tragedy by Philip Massinger, entered at Stationers' Hall, September 9, 1653 ; it is in Warburton's list. It was licensed in 1629.

**Minerva's Triumph :** See *Words Made Visible*.

**The Mirror of Life :**

A play mentioned in Dyce's Shakespear, 2nd edition, i. 48.

**Mirza :** A Tragedy really acted at Persia in the last age, illustrated with historical Annotations. Written by Robert Baron. 8vo [about 1650].

The story of this play is the same as that which Denham made the groundwork of his *Sophy*, and which may be found in Sir Thomas Herbert's *Travels* ; yet Baron has handled it in a different manner from that author, having finished three complete acts of this, before he saw that tragedy ; nor found himself then discouraged from proceeding, on a consideration of the great difference in their respective pursuits of the same plan. Baron has made Jonson's *Catiline* in great measure his model, having not only followed the method of his scenes, but even imitated his language ; and anyone may perceive that his ghost of Emirhamze Mirza is an evident copy of that of Sylla in *Catiline*. It is, however, a good play, and is commended by five copies of verses by his Cambridge friends ; but it does not seem to have been acted.



**The Miser :** A comedy by Thomas Shadwell. 4to, 1672, 1691.

This play, by the author's own confession, is founded on the *Avare* of Molière, which is itself built on the *Aulularia* of Plautus. Shadwell, however, has by no means been a mere translator, but has added considerably to his original.

**The Miseries of Inforced Marriage :** As it is now played by his Majesty's Servants. By George Wilkins. 4to, 1607, 1611, 1629, 1637; in Hazlitt's Dodsley. This play was entered at Stationers' Hall, July 31, 1607.

If it be the case that "George Wilkins the poet," mentioned as having been buried August 19, 1603 (*Collier's Bibl. Cat.*, i. 202), was the author of this play, it must have lain by for some years before publication. In the register of St. Leonard, Shoreditch, he seems to be expressly called *the poet*, so that we must presume it to be at least probable that he composed this drama. But he must have left a descendant, perhaps a son, of both his names, who joined with Decker in compiling a Jest-Book in 1607, and in the following year published on his own account a novel founded on the play of *Pericles*, not as it was printed, but as he had seen it on the stage. The question is, after all, whether the elder Wilkins was not misdescribed as a poet in the parish-book, or whether his works were, as often happened, anonymous productions, to which we have lost the clue. Saving that expression in the register, one hand might easily have written all that we possess under this name. Nor is there any other case, we believe, where father and son successively gave to the world notable literary performances.

**The Misery of Civil War :** A Tragedy, as it is acted at the Duke's Theatre by His Royal Highnesses Servants. By J. Crowne. 4to, 1680.

This is the alteration of the *Second Part of Henry the Sixth*, originally published under a different title. It was reprinted, 4to, 1681, as *The Second Part of Henry VI; Or, The Misery of Civil War*. As it is acted at the Duke's Theatre.

**The Misfortunes of Arthur**, Uter Pendragon's Son, reduced into tragical notes by Thomas Hughes, one of the Society of Gray's Inn. And here set down as it passed from under his hands, and as it was presented, excepting certain words and lines, where some of the actors either helped their memories by brief omission, or fitted their acting by some alteration. With a note in the end of such speeches as were penned by others in lieu of some of these here-after following.

This dramatic piece constitutes the bulk of a volume, in which several writers and others, including Bacon, were concerned, and which bears the following title: "Certaine Devises and shewes presented to Her Majestie by the Gentlemen of Grayes Inne, at her Highnesse Court in Greenwich, the twenty-eighth day of Februarie, in the thirtieth yeare of her Majesties most happy Raigne." So, 1587. In Hazlitt's Dodsley.

The original has many cancels, consisting of single words, half lines, and entire speeches, which are pasted over the cancelled passages.

Henslowe records the performance of a piece called *Uter Pendragon*, April 29, 1597; but it is impossible to say whether it was connected or not with this.

### Misogonus :

An early MS. play, transcribed at Kettering, November 20, 1577, by Laurentius Barionna, with a Prologue by J. Rychardes. In the Devonshire Collection. Mr. Fleay describes it as mutilated. See Fleay, p. 58, and Collier, ii. 464.

**The Mistaken Beauty ; or, the Liar :** A comedy acted at the Theatre Royal. 4to, 1685.

It has been stated that it was acted and printed in 1661; but I have seen no such edition. This is little more than a translation of the *Menteur* of Corneille,



which, says Dryden, though cried up in France, when it came on the English stage, though well translated, and the part of Dorant (by Hart) acted with so much advantage as it had never received in its own country, yet met with no great success.

**The Mistaken Husband :** A comedy by a person of quality, acted at the Theatre Royal. 4to, 1675.

This play is founded on the *Amphytrion* of Plantus, and is extremely farcical. It was adopted by Dryden, and enriched with one good scene from his hand. The name of the author is unknown.

**The Mistakes ; or, the False Report :** A tragi-comedy. 4to, 1691.

This play was written by another person ; but falling into the hands of Joseph Harris, he made many alterations in it considerably for the worse ; yet Dryden bestowed a prologue on it, Tate an epilogue, and Mountfort a whole scene in the last act, and many other corrections.

**Mithridates, King of Pontus :** A tragedy by Nath. Lee, acted at the Theatre Royal. 4to, 1678, 1693. The scene, Sinope.

This play is founded on history, for which see Appian, Florus, and Plutarch. The epilogue was written by Dryden.

**The Mock Duellist ; or, the French Valet :** A comedy by P. B. 4to, 1675. The scene, Covent Garden.

This play was acted at the Theatre Royal with some success, and is, in consequence of the letters affixed to it, attributed by Langbaine and Jacob to Peter Belon.

**The Mock Marriage :** A comedy by Thomas Scott, acted at Dorset Garden Theatre. 4to, 1696. Scene, London.

**Mock Pompey :**

This seems to have been a droll. It is mentioned as a rhyming farce, with *Simpleton the Smith*, in Notes and Observations on the *Empress of Morocco*, 1674, p. 23.

**The Mock Tempest ; or, the Enchanted Castle :** By Thomas Duffet. 4to, 1675. The scene, London.

This piece was acted at the Theatre Royal, and written purposely in a burlesque style. The design of it was to draw away the audience from the other theatre, to which at that time there was a very great resort, attracted thither in consequence of the applause given to Dryden's alteration of the *Tempest*, which was then in its full run : but it was intermixed with so much scurrility and ribaldry, that although it met with some little success at first, it presently fell to the ground ; and when it came to be presented in Dublin, several ladies and persons of the best quality testified their dislike of such low and indecent stuff by quitting the house, before the performance was half over. Dryden says of this piece :

“ The dullest scribblers some admirers found,  
And the Mock Tempest was a while renown'd ;  
But this low stuff the town at last despis'd,  
And scorn'd the folly that they once had priz'd.”

In the half-title to the play it is called the New Tempest, or the Enchanted Castle. Prospero is called, “ a duke, head-keeper of the Enchanted Castle.”

**Mock Thyestes :** A farce by John Wright. 12mo, 1674.

Thyestes, instead of returning with his three children, comes back with three cats in a bag.



**Money is an Ass :** A Comedy, As it hath been Acted with good Applause. Written by Thomas Jordan. 4to, 1668.

The part of Capt. Penniless, the principal character in it, was performed by the author. Langbaine surmises from the style, that it is older than the date of its publication.

**Monsieur d'Olive :** A Comedy, as it was sundry times Acted by her Majesty's Children at the Black Friars. By George Chapman. 4to, 1606.

This play was esteemed a good one, and met with success. Mr. Fleay identifies it with the piece called the *Fountain of New Fashions*. Reprinted in Chapman's Dramatic Works.

**Monsieur Thomas :** A comedy by John Fletcher. Acted at the Black Friars and the Cock-pit. 4to, 1639.

This comedy was published after Fletcher's death by Richard Brome, who dedicated it to Charles Cotton, as a great admirer of the author's works, and added a copy of verses. About 1660, it was reissued under the title of *Father's Own Son*, by which it is mentioned indeed in the Lord Chamberlain's Accounts as early as 1639, and by Pepys who saw it acted in 1661. He calls it "a very good play." A droll was formed from it, and inserted in "Sport upon Sport," 1672, under the name of *The Doctors of Dullhead College*. Compare *Trick for Trick*.

**The Montacute Masque :** See *Device*.

**Monuments of Honor,** Derived from remarkable Antiquity, and Celebrated in the Honorable City of London at the sole munificent Charge and expenses of the Right Worthy and Worshipful Fraternity of the Eminent Merchant Taylors. Directed in their most affectionate love at the Confirmation of their right worthy Brother John Goare, in his high Office of His Majesty's Lieutenant over this royal Chamber. . . . Invented and written by John Webster, Merchant Taylor. 4to, 1624.

**Moors' Masque :** See *Characters*.

**More Dissemblers besides Women :** A comedy by Thomas Middleton. 8vo, 1657. Scene, Milan.

It is thus mentioned in Herbert's *Diary*, under the date of October 17, 1623 : "For the King's company, an old play called More Dissemblers besides Women, allowed by Sir George Bucke, and being free from alterations, was all owed by me."

**The Morning Ramble :** By Nevil Payne. 4to, 1673. The scene, London.

This is a good comedy. Some copies are entitled : The Morning Ramble, or the Town Humours, a Comedy acted at the Duke's Theatre.

**Mors :** A Latin comedy by William Drury, 1628.

Printed in the *Dramatica Poemata*, 1628, 1641.

**Mortimer his Fall :** A Tragedy, Written by Ben. Jonson. In the folio of 1640.

A fragment. At the end occurs : "He dy'd, and left it unfinished." It is referred to in the publisher's Preface to Suckling's Works, 1658, and may be connected with the *Mortimer* acted at the Rose Theatre in 1602.



**The Most Royal and magnificent Entertainment of the mighty Prince the Palsgrave at the Hague and other places in his journey for England :** Licensed October 19, 1612.

Was it dramatic?

**Mother Bombie :** As it was sundry times played by the Children of Paul's. 4to, 1594, 1598. In Lyly's *Six Court Comedies*, 1632, and in the Works by Farholt.

**Mother Redcap :** A play by Drayton and Munday, mentioned in Henslowe's *Diary*, under the date of December, 1597.

**Mother Rumming :** A Comedy mentioned in the List at the end of the *Old Law*, 1656. No author named.

**Mother Shipton :** The Life of Mother Ship on. A New Comedy. As it was acted nineteen days together with great applause. By Thomas Thompson. 4to, n.d.

All the characters, excepting those which relate to Mother Shipton, are stolen from Massinger's *City Madam* and Middleton's *Chaste Maid in Cheapside*.

**The Mountebanks' Masque :** The first antimasque of mountebanks, as it was performed at the Court, 16 February, 1617-18. MS. Addit. Brit. Mus. 5956. The Duke of Devonshire has a second early copy.

Printed from the former in the second part of the *Gesta Grayorum* in Nichols' *Progr. of Eliz.*, vol. 3, p. 332, ed. 1823, and from the latter for the Shakespeare Society, 1848. In the MSS., the "last song" altogether differs, and at the end is added a number of paradoxes which "were read at Gray's Inn, but left out at Court to avoid tediousness," most of which are included in the printed list. Extracts from this masque are printed among the characters annexed to the later editions of Overbury's *Wife*.

**The Mourning Bride :** A tragedy by W. Congreve, acted at Lincoln's Inn Fields. 4to, 1697. Scene, Granada.

This play met with great success.

**Mucedorus :** A most pleasant Comedy of Mucedorus, the King's Son of Valentia, and Amadine, the King's Daughter of Arragon. With the merry Conceits of Mouse. Newly set forth, as it hath been sundry times played in the honourable City of London. 4to, 1598, 1606. (ii.) Amplified with new additions, as it was acted before the King's Majesty at Whitehall, on Shrove-Sunday Night. By his Highness's servants, usually playing at the Globe: very delectable and full of conceited mirth. 4to, 1610, 1611, 1613, 1615, 1618, 1619, 1626, 1634, 1668. There is also an edition without date.

Collier thought that one passage in this piece, 44 lines, was from the pen of Shakespear. *The Wandering Prince and Princess ; or, Mucedorus and Amadine*, is a ballad founded on it. See Rowe's *Tragi-Comædia*, 1653, for an account of a catastrophe, which occurred at Witney in Oxfordshire, while some rustics were performing *Mucedorus*, or rather probably a scene from it.

**Much Ado about Nothing :** As it hath been sundry times publicly acted by the Lord Chamberlain's servants. By W. Shakespear. 4to, 1600.

It was performed at Court in May, 1613, under the title of *Benedick and Beatrice*, doubtless, as in the case of the *First Part of Henry IV.*, with curtailments.

A Dutch play on the same subject was performed in Holland, in 1618, under the title of *Timbre de Cardone ende Fenicie van Messine*.



**The Mulberry-Garden :** A Comedy. As it is Acted by His Majestv's Servants at the Theatre Royal. By Sir Charles Sedley. 4to, 1668, 1675. Scene, the Mulberry Garden, near Saint James's.

This was esteemed a very good comedy, and met with much success. There appears, however, an evident similarity of Sir John Everyoung and Sir Samuel Forecast to the Sganerelle and Ariste of Molière's *Ecole des Maris*. Pepys, who announces its forthcoming appearance under January 11, 1667-8, as the *Wandering Ladies*, saw it May 18, 1668, and was somewhat disappointed.

**Mulleasses :** See *Turk*.

**Mulmutius Donwallow :** See *Mutius*.

**Muly Molocco :** See *Battle of Alcazar*.

**Mundus :** A play. See *World and Child*.

**Mundus Plumbeus :** A Latin tragedy composed by Thomas Arthur, of St. John's College, Cambridge, in the sixteenth century.

**Murderous Michael :**

"The history of Murderous Michael shewen at Whitehall on Shrovetuesdaie at night [March 3, 1579], enacted by the Lord Chamberleyne's servauntes."—*Revels' Accounts*, 1578-9.

**The Muse of Newmarket :** 4to, 1680.

This is only an assemblage of three drolls acted at Newmarket.

**The Muses' Looking-Glass :** A comedy by Thomas Randolph, included in all the editions of his Works, 1638-68, and in Hazlitt's, 1875. Scene, in the Blackfriars Thea're.

It appears from some verses by Sir Aston Cokain that it was played occasionally under the title of the *Entertainment*. It was revived at Covent Garden Theatre in 1748 and 1749, and an alteration of it, called *The Mirrour*, was published, 8vo, 1758. Compare *Poikilo-Phronesis*.

**Music ; or, a Parley of Instruments :** The First Part. 4to, 1676.

This little piece is no more than the composition of some master of music, for the use of his scholars at a ball. No more is known.

**Mustapha :** A tragedy by Fulk Greville, Lord Brooke. 4to, 1609 ; folio, 1633.

As this play is built on the same foundation with the following one, it will be needless to refer to any other authorities than are there mentioned. The 4to of 1609 may rather be called a fragment, and probably came out without his Lordship's knowledge.

**Mustapha, the Son of Solyman the Magnificent :** A tragedy by Roger, Earl of Orrery. Folio, 1668, 1669, 1672, and 1690 ; 8vo, 1739. The scene, Hungary.

The foundation of the story is in Thuanus, lib. xii., Knolles's Turkish History, etc. A MS. in old blue morocco binding is in the British Museum. It is contemporary, and perhaps the original. Old transcripts are common. It was first acted in 1665.

**Mutius Scævola :**

"The historye of Mutius Scevola showen at Hampton Court on Twelf daie at night [January 6, 1577], enacted by the Children of Windsore and the Chappell."—*Revels' Accounts*, 1576-7.



**Mutius or Mucius** [Scævola]:

Henslowe (*Diary*, ed. Collier, p. 135), speaks of a play called *Mulmutius Donwallow*, as purchased of William Rankins by the Lord Admiral's men in October, 1598. The Diarist, who was profoundly illiterate, may have written the first syllable of *Mulmutius*, and have then found that *Mutius* was the word, and instead of scoring through the erroneous letters have added the true name to them. A play on the subject of Mucius Scævola had been shown at Court, it seems, in 1576, and it is possible that this later piece was suggested by, if not founded on, it. Rankins, who adapted and altered other men's work, may have obtained the MS. of a production on this story by *Marlowe*, and completed it; and the *Mulmutius Donwallow* of Henslowe may be translatable into (Mul) *Mutius done by Marlowe*. It is a kind of legend which that dramatist would have adopted for treatment.

**Narcissus**:

"Narcissus shewen on Twelfe daye at nighte by the Children of the Chappell."  
—*Revels' Accounts*, 1571.  
Compare *Fountain of Self-Love*.

**Natural Magic**: See *Novelty*.

**Nature**: A goodly interlude of Nature, compiled by Master Henry Medwall, Chaplain to the Right Reverend Father in God, John Morton, sometime Cardinal and Archbishop of Canterbury. 4to, about 1520.

It was written sometime before the year 1500, and is in two parts. The Garrick copy possesses signature C 1-2 in duplicate.

**The Nature of the Four Elements**: A new interlude and a merry of the Nature of the Four Elements, declaring many proper points of philosophy natural, and of divers strange lands, and of divers strange effects and causes; which interlude, if the whole matter be played, will contain the space of an hour and a half; but if you list you may leave out much of the said matter, as the messengers part, and some of Nature's part, and some of Experience's part, and yet the matter will depend conveniently, and then it will not be past three quarters of an hour of length. 8vo [1519].

Reprinted in Hazlitt's Dodsley.

The only copy known, that formerly belonging to Garrick, wants a sheet in the middle and the conclusion; it was bound up with the statutes published in 1518-19. The authorship is uncertain, but it is by no means unlikely that it is an early work of John Heywood. We have here one of the first specimens of humour in the shape of a string of nonsensical incongruities, introduced to amuse the audience or readers.

**Nature's Three Daughters, Beauty, Love, and Wit**: A comedy in two parts, by the Duchess of Newcastle. Folio, 1662.

**Naufragium Joculare**, Comœdia: Publice Coram Academicis Acta, in Collegio S. S. et individuae Trinitatis, 4to. Nonas Feb. An. Dom. 1638. Authore Abrahamo Cowley. 12mo, 1638. Scene, Dunkirk.

This was published in a volume with Cowley's *Love's Riddle*.

**Nebuchadnezzar**: A play first acted by the Lord Admiral's players in December, 1596.

See Henslowe's *Diary*, ed. Collier, p. 83.



**Necromancer :** The Necromancer, a moral Interlude and a pithy, written by Master Skelton, laureate, and played before the King and other estates, at Woodstock, on Palm Sunday. 4to, Wynkin de Worde, 1504.

It must have been presented before King Henry VII. at the royal manor or palace at Woodstock, in Oxfordshire, now destroyed. The characters are, a Necromancer, the Devil, a Notary Public, Simony, and *Philargyria* or Avarice. It is partly a satire on some abuses in the church; yet not without a due regard to decency and an apparent respect for the dignity of the audience. The story or plot is the trial of Simony and Avarice: the Devil is the judge, and the Notary Public acts as an assessor or scribe. The prisoners, as we may suppose, are found guilty, and ordered into hell immediately.

No copy of this piece is at present known; but it is described by Warton from one, which he saw in the possession of Collins the poet at Chichester.

**Necromantes :** Or the Two Supposed Heads, a comical invention by William Percy, acted by the Children of Paul's. Written about 1602. Not printed.

**Necromantia :** A dialogue of the Poet Lucian for his Fantasy feigned for a merry Pastime, and first by him compiled in the Greek Tongue, and after translated out of the Greek into Latin, and now lately translated out of Latin into English, for the erudition of them which be disposed to learn the Tongues. Folio, John Rastell, about 1520.

As the author, whoever he was, has reduced this dialogue into English verse after the manner of an interlude, we have not hesitated to class it among dramatic performances. If Rastell was only the printer of it, which may be doubted, we might fairly enough ascribe it to the festive genius of his brother-in-law, Sir Thomas More. It is from this production that Collier in his *History of Dramatic Poetry*, 1831, extracts the dramatic dialogue of *Philomedes and Menippus*, who are the interlocutors here.

**Nectar et Ambrosia :** A Latin tragedy by Edmund Campion.

**Neglected Virtue ;** or, the Unhappy Conqueror: A play, acted at the Theatre Royal by His Majesty's Servants. By Charles Hopkins. 4to, 1696. Scene, the capital city of Parthia.

This play was published by Horden the player, into whose hands it was put, and who wrote the prologue to it, as did Motteux the epilogue; yet it had very little success. The comic underplot is borrowed from the *Pilgrim*.

**Neptune's Address to his most Sacred Majesty Charles the Second,** congratulating his happy Coronation, celebrated the 22 day of April, 1661. In Several Designs and Shows upon the Water before Whitehall, at his Majesty's Return from the Land Triumphs. By John Tatham. Folio, 1661.

Tatham wrote a second piece of the same character, which was accidentally overlooked in its proper place:

The Entertainment of the King and Queen by the City of London on the Thames express and set forth in several Shows and Pageants, the 23 of April, 1662. 4to, 1662.

**Neptune's Triumph for the Return of Albion :** A masque by Ben Jonson, performed at Court, at Christmas, 1623, and on January the 9th, 1624-5. Folio, 1640.

**Nero :** A Latin tragedy by Matthew Gwinne, M.D., fellow of St. John's College, Oxford. 4to, 1603; 8vo, 1639.



**Nero :** The Tragedy of Claudius Tiberius Nero, Rome's greatest Tyrant, truly represented out of the purest Records of those Times. 4to, 1607. Dedicated to Sir Arthur Mannering.

In some copies, it is called the "Statelie Tragedie." It was entered at Stationers' Hall on April 10, 1607.

**Nero :** The Tragedy of Nero. Newly written. 4to, 1624, 1633. Licensed May 15, 1624.

This play is, in the title-page, called "newly written," possibly because it was written after that of *Claudius Tiberius Nero*, 1607; it has been ascribed to Massinger, and is sometimes found bound up with his pieces.

**Nero :** The Tragedy of Nero, Emperor of Rome. As it is acted at the Theatre Royal by His Majesty's Servants. By Nat. Lee. 4to, 1675. Scene, Rome.

This tragedy is written in a mixed style, chiefly in rhyme, but having a little both in prose and blank verse. The author has taken no pains to adhere to historical truth. It was acted at the Duke's Theatre under the title of *Piso's Conspiracy*, and reprinted, 4to, 1676.

**Nero :**

In a review (in the *British Critic*, September, 1793) of Nash's edition of *Hudibras*, it is mentioned that the editor had access to Butler's commonplace book, in which was part of an unfinished tragedy under this title.

**The New Academy ;** or, the New Exchange : A comedy by Richard Brome. 8vo, 1658.

**New Custom :** A new Interlude, no less witty than pleasant, intituled New Custom ; devised of late, and for diverse Causes now set forth. Never before this Time imprinted. [The players' names.] Four may play this Interlude. 4to, 1573.

The *dramatis personæ* are eleven in number, so that certain doubles had to be used in the casting of it. It is in English hexameter rhymes, and is in three acts. Two places are indicated, where songs were to be introduced; but they are not given. Written in support of the Reformation. In Hazlitt's Dodsley.

**A New Droll ;** or, The Counterscuffle : Acted in the middle of High Lent between the Gaiers and the Prisoners. By T. Jordan. 4to, 1663.

**The New Inn ;** or, the Light Heart : A comedy. As it was never acted, but most negligently played by some, the King's Servants. And more squeamishly beheld and censured by others, the King's Subjects, 1629. Now at last set at liberty to the Readers, his Majesty's Servants and Subjects, to be judged. Ay the Author, B. Jonson. 8vo, 1631, and in the second vol. of the Works, 1631.

**A New Trick :** A Pleasant and Witty Comedy : Called, A New Trick to Cheat the Devil. By Robert Davenport. 4to, 1639. The scene, London.

This play met with good success. Slightall's instructions to the gentlemen (Act 1, Scene 2) are borrowed from *Ovid de Arte Amandi*, lib. ii. ; and the incident of Friar John discovering the intrigue between the constable and the woman, and pretending to conjure for victuals at the husband's return (Act 3, Scene 1), has not only been copied by M. D'Ouville, in his *Tales*, but has also been used by Ravenscroft in his *London Cuckolds*.



**A New Way to Pay Old Debts :** A Comedy. As it hath been often acted at the Phoenix in Drury Lane by the Queen's Majesty's Servants. The Author, Philip Massinger. 4to, 1633.

This play is very deservedly commended in two copies of verses by Sir Henry Moody and Sir Thomas Jay ; it is one of the best of the old comedies, and still keeps the stage.

**A New Wonder, A Woman Never Vext :** A pleasant conceited Comedy : Sundry times Acted : never before printed. Written by William Rowley, one of His Majesty's Servants. 4to, 1632.

This is a diverting play, and met with success. The circumstance of the widow finding in the inside of a fish the ring which she had dropped in crossing the Thames, seems borrowed from Herodotus' story of Polycrates in his *Thalia*. A similar story, however, is told by Fuller in his *Worthies* of one Anderson of Newcastle. Reprinted in Hazlitt's *Dodsky*.

**News from Plymouth :** A comedy by Sir W. Davenant. Folio, 1673. Scene, Plymouth.

This play was performed with good success at the Globe Theatre. It was licensed on August 1, 1635. The scene was originally laid at Portsmouth.

**News from the New World Discover'd in the Moon :** A Masque by Ben Jonson. Folio, 1640.

Presented at Court before King James I., January, 1620.

**The New World's Tragedy :** A play acted at the Rose Theatre in 1595.

**The Nice Valour ;** or, the Passionate Madman : A comedy by Beaumont and Fletcher. Folio, 1647. Scene, Genoa.

**Nice Wanton :** A Pretty Interlude called, Nice Wanton.

"Wherein ye may see  
Three branches of an ill tree,  
The mother and her children three,  
Two naught and one godly."

4to, 1560.

The nine "personages" are named on the title. In Hazlitt's *Dodsky*. Mr. Fleay notes a performance by the Children of Paul's, August 5, 1559.

**Nicomede :** A Tragi-Comedy translated out of the French of Monsieur Corneille by John Dancer. As it was acted at the Theatre Royal in Dublin. 4to, 1671. The scene, Nicomedia.

This is one of the pieces on which Corneille valued himself the most, and of which he has enumerated the beauties in an *Examen*. The story is from Justin, book xxxiv., chapter the last.

**The Night Walker ;** or, the Little Thief : A comedy by John Fletcher. 4to, 1640, 1661. Scene, London.

Acted at Court in 1633, and at Drury Lane. In the folio of Beaumont and Fletcher, 1679. Left incomplete by Fletcher, and finished, as it is supposed, by Shirley. See Dyce's *B. and F.*, xi. 123.

This was occasionally known and called by its subtitle : "So to White Fryars, and saw the Little Thiefe, which is a very merry and pretty play, and the little boy do very well."—Pepys' *Diary*, 1661. The *Little Thief* also occurs in a list of plays acted at the King's Arms, Norwich, in 1662.

**Nigramansir :** See *Necromancer*.

**Nineveh's Repentance :**

This tragi-comedy is mentioned in the List annexed to the *Careless Shepherdess*, 1656.



**Ninus and Semiramis :** The tragedy of Ninus and Semiramis, the first Monarchs of the World. Entered at Stationers' Hall, May 10, 1595.

It is alluded to in Heywood's *Apology for Actors*, 1612.

**Noah's Ark :** An ancient mystery so called, acted at Newcastle by the Company of the Shipwrights.

Printed in Bourne's *History of Newcastle upon Tyne*, 1736, p. 139.

**Noah's Flood :**

In 1662, a license was granted to George Bayley, of London, musician, to make show of a play called Noah's Flood.

**Noah's Flood ;** or, the Destruction of the World : An Opera by Edward Ecclestone. 4to, 1679.

Reissued, 4to, 1684, under the title of *The Cataclasm ;* or, General Deluge of the World ; again, 4to, 1691, with engravings, as *The Deluge ;* or, Destruction of the World ; and finally, 12mo, 1714, as *Noah's Flood ;* or, *The History of the General Deluge*.

**The Noble Bondman :** See *Bondman*.

**The Noble Choice ;** or, the Orator : A tragi-comedy by Philip Mas-singer, licensed January 10, 1634-5, and acted by the King's Company.

It is entered at Stationers' Hall, September 9, 1653, but apparently not printed. It occurs in Warburton's list.

**The Noble Gentleman :** A comedy by Beaumont and Fletcher. Folio, 1647. Licensed on February 3, 1625-6. Scene, France.

Compare *A Fool's Preferment*.

**The Noble Ingratitude :** A pastoral tragi-comedy by Sir William Lower. 12mo, 1659, 1661. Scene, in the forest of Argier.

This is a translation from the French of M. Quinault.

**The Nobleman :** A tragi-comedy by Cyril Tourneur. Entered at Stationers' Hall, February 15, 1611.

It was never printed, but it is in Warburton's list. Dr. Furnivall told me many years ago that the MS. was in the hands of a gentleman at Oxford, who was editing Tourneur's Works ; but I have heard nothing further of it. Music to a piece called *The Nobleman* is in Add. MS. B.M. 10,444.

**The Noble Ravishers :** Entered on the books of the Stationers' Com-pany, November 29, 1653.

**The Noble Soldier :** Or, A Contract Broken Justly Revenged. A Tragedy. By Samuel Rowley. 4to, 1634.

This piece, according to the stationer or publisher's preface, had met with success in the representation.

The running-title is : *The Noble Spanish Soldier ;* and Nicholas Vavasour, the publisher, on December 9, 1633, entered it under that title as written by Thomas Decker, who may have as-isted Rowley in the composition, or completed the drama after his death. For it appears to have been also entered at Stationers' Hall by John Jackson, May 16, 1631, as the work of Decker.

**The Noble Stranger :** As it was acted at the Private House in Salis-bury Court by her Majesty's Servants. By Lewis Sharpe. 4to, 1640.

Langbaine gives this play a good character.



**The Noble Trial :** A tragi-comedy by Henry Glapthorne. Entered at Stationers' Hall, June 29, 1660, but not printed.

Mr. Fleay identifies it with the *Spanish Fig*, acted in 1601-2. It is in Warburton's list.

**Nobody and Somebody :** With the true Chronicle History of Elydure, who was fortunately three several times crowned King of England. The True Copy thereof, as it hath been Acted by the Queen's Majesty's Servants. 4to [1607].

This play is not divided into acts. The story is taken from our English chronicles.

Figures, similar to those of *Nobody* and *Somebody*, which accompany the old edition of this play, are carved in the seat of the Bishop's throne in Ripon Cathedral. Reprinted by Mr. Alexander Smith, 4to, 1877, 50 copies.

The *Elydure* here mentioned appears to be the same person who is called *Eliduc* in the romance or lay of that name described by Ellis (*Anc. Met. Rom.* ed. 1848, p. 65). But in that story the hero is merely described as a knight of Betagne. It is, in fact, a Breton legend or invention.

**The Nonesuch :** A comedy by William Rowley, entered on the books of the Stationers' Company, June 29, 1660; and among those mentioned in Warburton's list.

**The Nonpareilles :** See *Love and Honour*.

**The Northern Lass :** A comedy. As it hath been often Acted with good Applause at the Globe and Black Friars. Written by Richard Brome. 4to, 1632, 1663, 1684, 1706.

This is one of the best of this author's pieces; it met with good applause in the representation, and among the complimentary verses are some by Jon-on, gracefully addressed "To my old Faithful Servant and (by his continued virtue) my loving Friend, the Author of this Work, Mr. Rich. Brome." The 4to of 1663 describes it as acted with great applause at the Theatre Royal; and it seems to be the piece intended by Pepys, where he speaks of the *Northern Castle*, under date of September 14, 1667: "To the King's Playhouse to see the Northerne Castle, which I think I never did see before. Knipp acted in it, and did her part very extraordinary well; but the play is but a mean, sorry play; but the house very full of gallants; it seems it hath not been acted a good while."

The 4to, 1684, has a new Prologue by Jo. Haynes, and an Epilogue; and, in that of 1706, new songs were added to it, the music of which was composed by Daniel Purcell.

**Northward Hoe :** Sundry times acted by the Children of Paul's. By Thomas Decker and John Webster. 4to, 1607.

A part of the plot of this comedy, that of Greenshield and Featherstone pretending to Mayberry that they have both seen his wife, and of their coming to a knowledge of each other by means of her ring, is borrowed from Malespini's *Novels*, Part i., Nov. 2.

**Nothing Impossible to Love :** A tragi-comedy by Sir Robert Le Grys. Entered at Stationers' Hall, June 29, 1660. It is in Warburton's list.

**Nottola :** A Latin comedy of the seventeenth century in five acts. The scene, Ferrara. Douce MSS., No. 47.

**The Novella :** A comedy by Richard Brome. Acted at the Blackfriars in 1632. The scene, Venice.

Langbaine gives this play a very good character; and it certainly is interesting, but extremely gross. In the collective edition of the *Plays*.



**The Novelty ;** or, Every Act a Play, by P. Motteux. Acted at Lincoln's Inn Fields. 4to, 1697.

The model of this compound of pieces seems to be taken from the hint of Davenant's *Playhouse to be Let*. It consists, as the title implies, of five distinct short dramatic pieces. One is called *Natural Magic*, and is written in imitation of part of a French comedy of one act, after the Italian manner, the scene being laid in a country house.

**No Wit, no Help like a Woman's :** A comedy by Thomas Middleton. 8vo, 1657. The scene, London.

Compare *Counterfeit Bridegroom*.

**The Nuptials of Peleus and Thetis :** Consisting of a Masque and a Comedy, Or, The Great Royal Ball. Acted lately in Paris six times. By the King in person, the Dukes of Anjou and York, the Princess Royal, the Princess of Conti, and several other illustrious personages. By James Howell. 4to, 1654. The scene, Thessaly.

The Comedy, in a separate title, is called "a new Italian comedy, made English by a nearer adherence to the original than to the French translation."

**The Nut :** See *Crack Me this Nut*.

**Oberon the Fairy Prince :** A masque of Prince Henry's, by Ben. Jonson, produced on New Year's day, 1610-11. Folio, 1616, 1640.

Mr. Fleay says, 1601.

**The Obstinate Lady :** A New Comedy Never formerly published. The scene, London. Written by Sir Aston Cokain. 4to, 1657 ; and with the author's *Poems*, 1658-69.

In the preface to this last publication, of which there was only one text, with four successive title-pages, we are informed that the first edition was printed from a copy surreptitiously obtained, which, being deficient in the last leaf and epilogue, was perfected by another person without the author's knowledge. Several parts also in metre were reduced to prose. It seems to have been written in imitation of Massinger's *Very Woman*, as may be easily perceived on a comparison between the characters of Don John Antonio and Almira in that comedy and those of Carionil and Lucora in this. There is a tradition that the serving-man, Jaques, was a study from life in the Ashborne district.

**Octavia :** The ninth Tragedy of Lucius Annæus Seneca, called Octavia. Translated out of Latin into English by Thomas Nuce, student in Cambridge. 4to [1566], and in the collected 4to of 1581.

For the history, see Suetonius's *Life of Cicero*, Tacitus, etc.

**Ædipus :** The lamentable Tragedy of Ædipus, the Son of Laius, King of Thebes, out of Seneca. By Alexander Nevile. 8vo, 1563, and in the 4to of 1581.

Seneca himself borrowed part of it from Sophocles.

**Ædipus :** A Latin tragedy by William Gager, student of Christ Church, Oxford.

A MS. copy of it, temp. Elizabeth, was in Dr. Bliss's collection.

**Ædipus, King of Thebes :** A tragedy by John Dryden and Nathaniel Lee, acted at the Duke's Theatre. 4to, 1679, 1687, 1692, 1701. Scene, Thebes.

The first and third acts were written by Dryden, who drew the machinery of the whole ; the remainder was by Lee.



**Ænone :** See *Actæon and Diana*.

**The Old Antic-Masque :** About 1620. Addit. MS. B.M. 10,444.

**The Old Bachelor :** A comedy by William Congreve, acted at the Theatre Royal. 4to, 1693.

This was Congreve's first piece, having been brought on the stage, when he was only twenty-one years of age.

**The Old Couple :** A comedy. By Thomas May. 4to, 1658. In Hazlitt's Dodsley.

This is a good play. Its principal design is, to point out the folly of avarice. The circumstance of turning the heart of Earthworm from covetousness to benevolence, however, is better conceived than managed, the transition being too sudden. The play, nevertheless, abounds with pleasantry and humour.

**Old Fortunatus :** The Pleasant Comedy of Old Fortunatus. As it was played before the Queen's Majesty this Christmas, by the Right Honourable the Earl of Nottingham, Lord High Admiral of England, his Servants. By Thomas Decker. 4to, 1600.

This play is not divided into acts. The plan of it is founded on the ancient story of Fortunatus and his inexhaustible purse and wishing hat ; but the author has made such admirable use of the various circumstances of the tale, and taken the advantage of throwing in such sentiments and strokes of morality, that notwithstanding the wildness and improbability of every part of the plot, we know not, on the whole, among the plays of this time many that have a juster claim to approbation than this piece. The scene lies partly at Famagosta, in the island of Cyprus, and partly in the court of England, during the reign of Athelstan. Reprinted in Decker's Dramatic Works.

This is probably the piece licensed in 1599 as "A Comedie called Old Fortunatus in his new liv'rie."

**The Old Law :** The Excellent Comedy, called The Old Law, or A New Way to Please You. By Phil. Massinger, Tho. Middleton, William Rowley. Acted before the King and Queen at Salisbury House, and at several other places, with great applause. Together with an exact and perfect Catalogue of all the Plays, with the Authors' names, . . . more exactly printed than ever before. 4to, 1656. Scene, Epirus.

This drama was first acted in some form in 1599, and Massinger perhaps made additions to it long afterwards.

**Old and New Patient Grissel :** See *Patient Grisel*.

**The Old Troop ;** or, Monsieur Ragout : A comedy by John Lacy, acted at the Theatre Royal. 4to, 1672, 1698. Scene, London.

The edition of 1672 was published at 1s.

**The Old Widow :** See *Ordinary*.

**The Old Wives Tale :** A pleasant conceited Comedy, played by the Queen's Majesty's players. Written by G. P. 4to, 1595.

The names of some of the characters, as Sacrapant, Corchus, etc., are adopted from the *Orlando Furioso*. Reprinted in Peele's Works. Milton is supposed to have been under obligations to this drama for his *Comus*.

**Olympo and Ingenio :** A play mentioned by Henslowe, 1595.

It was perhaps on the story of Prometheus.



**One for Another :** See *Malcontent*.

**The Opportunity :** A Comedy, as it was presented by his Majesty's Servants at the private House in Drury Lane. By James Shirley. 4to, 1640. Licensed, November 29, 1634.

The hint for part of this play, the resemblance of Aurelio to Borgia, is taken from the *Comedy of Errors*.

**The Orator :** See *Noble Choice*.

**The Ordinary :** A comedy by William Cartwright. 8vo, 1651. Scene, London.

In Hazlitt's Dodsley. This drama was written in 1634; the author died in 1643. A droll from it, called the *Old Widow*, is printed in Colgrave's *Wits Interpreter*, 1662.

**Orestes :** A New Interlude of Vice containing the History of Orestes, with the cruel revengement of his Father's death upon his unnatural Mother. By John Pickering. 4to, 1567.

Mr. Fleay thinks that this was printed from a rough stage copy. A play of the same name was performed before Queen Elizabeth in 1508.

**Orestes :** A tragedy by Thos. Goffe. 4to, 1633; 8vo, 1656.

This play was acted by the students of Christ Church, Oxford, the prologue being spoken by the author.

**Orestes Furiens :** A play ' — Thomas Decker, written in 1597.

**Orgula ;** or, the Fatal Error : A tragedy by L. W. 4to, 1658.

To this play is annexed a preface, discovering the true nature of poesy, with the proper use and intention of such public divertisements. The scene is laid in Segusio, now Susa, in Gallia Transpadana.

**Orlando Furioso :** The History of Orlando Furioso, one of the twelve Peers of France. As it was played before the Queen's Majesty. By Robert Greene. 4to, 1594, 1599.

It was acted at the Rose Theatre in 1591. Alleyn played the part of Orlando, and the original MS. of his part of the play is preserved at Dulwich College, and is printed in Collier's *Memoirs of Alleyn*, 1841. In the *Defence of Cony-Catching*, 1592, Greene is charged with having sold this piece twice over. Compare *Brandimart*.

**Ormasdes ;** or, Love and Friendship : A tragedy by Sir William Killigrew. 8vo, 1665; folio, 1666. The scene, the island of Cytherea.

In the 8vo edition the title is *Ormasdes* only; in the folio the title-page is *Love and Friendship* only. The running-title of the latter edition unites the two.

**Oroonoko :** A tragedy by Thomas Southern, acted at the Theatre Royal. 4to, 1696, 1699. The scene, Surinam.

This play met with great success, when it first appeared. The plot is professedly borrowed from Mrs. Behn's novel of the same name. The epilogue is by Congreve.

**The Orphan ;** or, the Unhappy Marriage : A tragedy by Thomas Otway, acted at the Duke's Theatre. 4to, 1680.

The plot is founded on the history of Brandon, in a novel called *English Adventures*, 1667.



**The Orphan's Tragedy:** A play written by Day, Haughton, and Chetule, 1599.

See Henslowe's *Diary*, p. 93.

**Orpheus:** A fragment of an ancient MS. play on this story is in the British Museum.

The title also occurs in Warburton's list.

**Orpheus:** The Description of the great machines of the Descent of Orpheus into Hell. Presented at the Cockpit by the French Comedians. 4to, 1661.

It is taken from Ovid's *Metam.*, x. xi.

**Osryck:** See *Royal King*.

**Osmond the Great Turk;** otherwise called the Noble Servant: A tragedy by Lodowick Carlell. 8vo., 1657. Scene, Constantinople.

The main action of this play is the taking of Constantinople by Mahomet II., in 1453; an account of which may be seen in Knolles' Turkish History, and in all the writers on the life of that monarch; but the author has transferred his scene from Greece to Barbary, and altered the names of Mahomet and Irene into those of Melcoshus and Despina.

**Othello:** The Tragedy of Othello, the Moor of Venice. As it hath been divers times acted at the Globe, and at the Black Friars, by his Majesty's Servants. Written by William Shakespear. 4to, 1622, 1630, 1655.

**Otho:** A translation from Corneille by Corbet Owen. MS. of the seventeenth century.

**The Overthrow of Rebels:** A play with this title was acted in 1602. Not printed.

**Ovid:** The Tragedy of Ovid, Intended to be Acted Shortly. By Sir Aston Cokain. 8vo, 1662. Annexed to his Poems of this date, and dedicated to his cousin, Charles Cotton.

Langbaine observes that the title of this play is a misnomer, Ovid having scarcely anything to do with the main plot of the piece, which is the jealousy of Bassanes and the murder of his bride Clorina and his friend Pyrontus in consequence of it; not very much unlike that of Alonzo, Carlos, and Leonora, in the *Revenge* [Marston's *Dutch Courtezan* altered].

**Owen Tudor:** A play written in 1600 by Robert Wilson, assisted by Drayton, Hathwaye, and Munday.

**The Owl:** A play by Robert Daborne, written in 1613.

It was purchased by Henslowe for the sum of ten pounds. In the List at the end of the *Old Law*, 1656, it is called a comedy.

**Owls:** A Masque of Owls at Kenilworth, presented by the ghost of Captain Cox, mounted on his hobby-horse, 1624. By Ben Jonson. Folio, 1640.



**Page of Plymouth:** A play by Ben Jonson and Thomas Decker, written in 1599.

This play was founded on an incident which had occurred in 1591, and which was somewhat similar to the plot of *Arden of Feversham* and one or two other dramas. Mistress Page—a name borrowed by Shakespear, by the way—conspired with her lover, George Strangwidge, to murder her husband, and both were hanged at Barnstable. Deloney founded two ballads on the subject, and there is a narrative of the circumstances in a tract called *Sundrye Strange and Inhumaine Murthers*, 4to, 1591.

**The Pages' Masque;** or, *Masque of Pages*: Seventeenth century (about 1620). Addit. MS. B.M. 10,444.

**The Painful Pilgrimage:** A play acted before Queen Elizabeth in 1568.

See Collier's *Annals of the Stage*, i. 159.

**The Painter's Daughter:** Shown at Hampton Court on St. Stephen's Day at night, by the Earl of Warwick's Servants, 1576.

**Palamon and Arcyte:** A comedy, in two parts, by Richard Edwards, acted before the Queen in Christ Church Hall, Oxford, on the 2nd and 3rd September, 1566.

The story was professedly taken from Chaucer's *Knight's Tale*. Palamon and Arcite are the two principal characters in the *Two Noble Kinsmen*, 1634; and Charles Lamb, in one of his letters to Coleridge, cites the latter play under this title, as if there had been an extant production of that name. But the Elizabethan piece is no longer known.

**Palamon and Arcite:** A drama produced at the Rose Theatre in September, 1594.

It was perhaps an alteration of the play last mentioned.

**Pallantus and Eudora:** See *Conspiracy*.

**The Palmers' Masque:** A masque acted at Court in the early part of the reign of Henry VIII.

See Collier's *Annals of the Stage*, i. 78.

**Pammachius:** A Latin comedy acted at Christ's College, Cambridge, in 1544.

It was laid before the Privy Council by Bishop Gardiner, Chancellor of the University, as a dangerous libel, containing many offensive reflections on popish ceremonies.

**Panacea:** A play acted at Court on New Year's Day, 1575, by the Earl of Leicester's men.

Chimney-sweepers were brought on the scene.

**Pandora;** or, *the Converts*: A comedy by Sir William Killigrew. 8vo, 1664; folio, 1666; and in *Three Plays*, 8vo, 1665. Scene, Syracuse.

The second title only appears as the running-title to the folio edition. From a copy of verses by Waller to Killigrew we learn that this play was originally a tragedy; but being not approved on the stage in that form, was altered into a comedy! See these lines in the *Second Part of Waller's Poems*, 1690, p. 49. In Horne's Catalogue of the Library of Queen's College, Cambridge, this play is given to Thomas Brathwait.



**Pan's Anniversary**; or, the Shepherd's Holyday: A masque by Ben Jonson. Folio, 1640.

Presented at Court before King James, 1624. The author was assisted in the decorations by Inigo Jones.

**Papatus**:

A tragedy *de papatu* is mentioned by Tanner, *Bibl. Brit.*, p. 732, amongst the writings of Nicholas Udall; but whether in Latin or English is not stated. It was written about 1540.

**The Paradox**: A play with this title was acted by Henslowe's Company, July 1, 1596.

**Parasitaster**, Or, The Fawn, As it hath been divers times presented at the Black Friars by the Children of the Queen's Majesty's Revels. Written by John Marston. 4to, 1606.

The scene of this play is laid in Urbino, and part of the plot, viz. that of Dulcimer imposing on the duke by a pretended discovery of Tiberio's love to her, is borrowed from the story told by Philomena, in Boccaccio's *Decameron*, Day 3, Nov. 3; as also the disposition of Nymphodoro of a general love for the whole fair sex from Ovid, *Amor.*, lib. ii., eleg. 4.

Two editions of this play were published in 1606, the latter being issued as "corrected of many faults, which, by reason of the author's absence, were let slip in the first edition." Wood mentions that Marston "was in great renown for his wit and ingenuity in 1606;" but he had produced much before that date, having commenced author in 1598.

Reprinted in Marston's Works.

**The Pardoner and the Friar**: A merry Play between the Pardoner and the Friar, the Curate and Neighbour Pratt. By John Heywood. Small folio, 1533.

It is particularly noticed in Wight's *Historia Histrionica*, 1699. In Hazlitt's Dodsley.

**Paria**: A Latin play by Thomas Vincent, fellow of Trinity College, Cambridge. 8vo, 1648.

This play was acted before Charles the First in March, 1627.

**Paris and Vienna**:

"Paris and Vienna shoven on Shrovetewsdaie at nighte by the Children of Westminster."—*Revels' Accounts*, 1571. See also pp. 10, 11, 13.

**The Parliament of Bees**, with their proper characters; or a beehive furnished with twelve honey-combs, as pleasant as profitable: Being an Allegorical description of the actions of good and bad men in these our days. By John Day, sometime of Caius College, Cambridge. 4to, 1641.

This is little more than an interlocution between twelve characters in rhyme, something in the style of the Moralities. Reprinted in Day's Works, 1881. Charles Lamb thought highly of this little piece.

**The Parliament of Correction**: An Interlude by Sir David Lindsay. 4to, 1602.

**The Parliament of Love**: A comedy by Philip Massinger, performed, according to Sir H. Herbert's *Diary*, by the Cockpit Company, November 3, 1624.

Not printed; but a fragment of nearly four acts has been given from a MS. in the editions of the poet's Works. The MS., which had perhaps once belonged



to Warburton, whom entions it in his list, was lent by Malone to Gifford; it is now in the Dyce Collection at South Kensington, having apparently never been returned. It is a folio of 19 leaves.

The plot is founded on those celebrated courts or Parliaments of Love, holden in France during the middle ages, for the discussion of amorous questions and the distribution of reward; and punishments among faithful and perfidious lovers. It is in Massinger's best style.

It may be questioned, however, whether the play was not originally composed by William Rowley, under whose name it was registered at Stationers' Hall, June 29, 1660, and subsequently, as in other cases, altered by Massinger.

**The Parricide :** See *Revenge for Honour*.

**The Parson's Wedding :** A comedy by Thomas Killigrew. Folio, 1664. In Hazlitt's Dodsley.

This play was revived with considerable success at the Theatre in Lincoln's Inn Fields, and acted entirely by women. The scene lies in London; and the plot, used by Careless and Wild to circumvent Lady Wild and Mrs. Pleasance into marriage, seems borrowed from like circumstances in *Ram Alley* and *The Antiquary*. This play was written, as the separate title states, at Basle, in Switzerland, where the author was then living in exile. He wishes the reader as much leisure to peruse, as he had to compose, it.

**Parthenia :** A Latin pastoral, acted at Cambridge, preserved in MS. in the library of Emmanuel College.

**The Passion of Christ :** A miracle-play, 1391.

In the Issue Roll of Easter, 14 Richard II., by writ of Privy Seal, £10 was paid to the clerks of the parish churches and to divers other clerks of the City of London, on the part of the King, for performing a Play of the Passion of our Lord and the Creation of the World, at Skinner-well, Clerkenwell, on the feast of St. Bartholomew.

It is curious that in a sermon of the fourteenth century against miracle-plays (Hazlitt's *English Drama and Stage*, p. 75) the performance of the Passion is very strongly deprecated.

**The Passion of Christ :** A mystery performed at the Grey Friars in London on and after June 7, 1557. It was witnessed by the Lord Mayor and the Privy Council.

**The Passion of Christ :** A play, in two parts, by John Bale. Mentioned by him in the list of his Works, and possibly identical with the foregoing.

Compare *Christ's Passion*.

**The Passionate Lover :** A Tragi-Comedy. The First and Second Parts. Twice acted before the King and Queen at Somerset House, and very often at the Private House in Black Friars, with great applause, by his late Majesty's Servants. Written by Lodowick Carlell. 4to, 1655. Scene, Burgundy and Neustria.

This play is erroneously called, in the title-page, the *Passionate Lovers*.

**A Pastoral ending in a Tragedy :** By George Chapman. 1599.

In Addit. MS. 30,262, fol. 66, occurs the poet's autograph receipt in these terms: "Receaved by me, George Chapman, for a Pastoral ending in a Tragydye in part of payment the sum of fortye shillings, this xvij<sup>th</sup> of July Anno 1599."

"Per me George Chapman."



**A Pastoral Occasion'd by the Arrival of His Royal Highness, Prince George of Denmark, . . . :** Design'd to marry Her Highness the Lady Ann, Daughter to that Heroic Prince, James, Duke of York and Albany. 4to, 1683.

**II Pastor Fido ;** Or, the Faithful Shepherd, translated out of Italian into English by Charles Dymock and a second person unknown. 4to, 1602 ; 12mo, 1633.

Prefixed to the 4to edition are verses by Samuel Daniel to Sir Edward Dymock, who is called kinsman of the translator. The 12mo edition is dedicated by John Waterson to Charles Dymock himself. Dyce, in his Beaumont and Fletcher, calls this version a very bad one.

This is a translation of Guarini's celebrated pastoral of that name, written originally on occasion of the young Duke of Savoy Charles Emanuel's marriage with the Infanta of Spain.

**II Pastor Fido,** or the Faithful Shepherd, translated by Jonathan Sidnam. Folio, 1630.

An unpublished MS. in the British Museum.

**II Pastor Fido ;** or, the Faithful Shepherd : A pastoral by Sir R. Fanshaw. 4to, 1647, 1648 ; 8vo, 1664, 1676. The scene, Arcadia.

Prefixed to it are verses by Sir John Denham.

**II Pastor Fido ;** or, the Faithful Shepherd. A pastoral by Elk. Settle. 4to, 1677, 1694.

This is nothing more than the foregoing translation somewhat altered and improved, and adapted to the stage. It was performed at the Duke of York's Theatre. Pepys notices a performance of it in 1668.

**Pastor Fidus :** A Latin drama, acted at King's College, Cambridge.

A MS. of it is preserved in the University Library, Ff. ii. 9.

**Pathomachia ;** or, the Battle of Affections, shadowed by a feigned Siege of the City Pathopolis. 4to, 1630.

The running-title of this comedy is *Love's Loadstone*. Who the author of it was, we know not ; but it was a posthumous publication. There is a MS. copy in MS. Harl. 6869. It is probably the piece advertised at the end of the *Old Law*, 1656, as the *Battle of Afflictions*.

**Patient Grisel :** A comedy by Ralph Radcliffe, taken from Boccaccio. Not printed.

**Patient Grisel :** The pleasant comedy of Patient Grisel. As it hath been sundry times lately played by the Right Honourable the Earl of Nottingham (Lord High Admiral) his servants. By W. Haughton, H. Chettle, and T. Decker. 4to, 1603.

The plot of this piece is also founded on Boccaccio, Day 10, Nov. 10. It was entered by Cuthbert Burby on the books of the Stationers' Company, March 28, 1600. Reprinted by the Shakespear Society, 1841. In the List at the end of the *Old Law*, 1656, and in Kirkman's Catalogue, 1671, "Old Patient Grissel" and "New Patient Grissel" are cited as two distinct performances.

**Patient Grisel :**

A puppet-play mentioned by Pepys as performed at Bartholomew Fair in August, 1667. It is also mentioned in an old song on Bartholomew Fair. It may be an adaptation of the "New Patient Grisel" noticed above.



**The Patient Man and Honest Whore :** See *Honest Whore*.

**Pausanias, the Betrayer of His Country :** 4to, 1696. Scene, Lacedæmon.

This tragedy was brought on the stage by Souhern, who, in the dedication, informs his patron that it was put into his hands by a person of quality. We find from Guth's *Dispensary*, 1699, that Norton was the author of it. The story may be found in Diodorus Siculus.

**The Peaceable King :**

This drama is mentioned in Herbert's *Diary*, under August 19, 1623: "For the Prince's Servants of the Red Bull, an ould playe called the Peaceable King or the Lord Mendall, which was formerly allowed by Sir George Bucke, and likewise by me."

**Pearce His Masque :** Seventeenth century (about 1620). Addit. MS. B.M. 10,444.

**Pedantius :** Comœdia olim Cantabrig. acta in Coll. Trin. nunquam antehac typis evulgata. By M[aster] Wingfield. 12mo, 1631.

This play is ascribed to Wingfield by Nash in his *Strange News*, 1592, and is mentioned by Harington in the *Apology* before his *Ariosto*, 1591. Peacham, in his *Compleat Gentleman*, 1622, refers to it as performed at Trinity College, Cambridge. It was not entered on the books of the Stationers' Company till February 9, 1630-1. The printed edition has two copper-plates representing Dromodotus and Pedantius.

**The Pedlar :** See *Aristippus*.

**The Pedlars' Masque :** A masque acted at Court in 1574.

**The Pedlar's Prophecy** [By Robert Wilson]: 4to, 1595.

This is rather an interlude than a regular play. It is not divided into acts.

**Pelopidarum Secunda :** A long English tragedy, in blank verse, acted at Winchester School in the seventeenth century. MS. Harl. 5110.

The epilogue perhaps owes a hint for its composition to the *Midsummer Night's Dream*.

**Pelopœa and Alope :** See *Amphrisa*.

**Penates :** A Private Entertainment of the King and Queen on May-day in the morning, by Sir William Cornwallis, at his house at Highgate. Written by Ben Jonson, 1604.

In the folio of 1616.

**Peregrinatio Scholastica, Or Learning's Pilgrimage :** By John Day. Sloane MS. 3150. 4to, 32 leaves.

First printed in Mr. A. H. Bullen's edition, 1881.

**Perfidus Hetruscus :** A Latin tragedy, preserved in MS. Bodl. Rawl. C. 787.

**Pericles :** The Late and much admired Play called Pericles, Prince of Tyre. With the true Relation of the whole History. By W. Shakespear [and John Fletcher?]. 4to, 1609, 1611, 1619, 1630, 1635.

**The Perjur'd Husband ;** or, the Adventures of Venice : A tragedy by Mrs. Centlivre, acted at Drury Lane. 4to, 1700. Scene, Venice.



**The Perjured Nun :** See *Love-sick King*.

**Perkin Warbeck :** The Chronicle History of Perkin Warbeck. A Strange Trath. Acted (sometimes) by the Queen's Majesty's Servants at the Phoenix in Drury Lane. By John Ford. 4to, 1634. Scene, England.

This play is dedicated to William Cavendish, Earl of Newcastle. It has verses prefixed by George Donne, Sir George Crymes, the author's relative John Ford of Gray's Inn, etc.

**Perseus and Andromeda :** A play acted at Court by the Merchant Taylors' boys on Shrove Tuesday. 1574.

**Perseus and Demetrius :** A Latin tragedy by J. Banister, 1664, preserved in MS.

**Perseverance, Imagination, Contemplation, and Freewill :** See *Hickscorner*.

**Phædrastus and Phigon :** A play acted by the Lord Charles Howard's men at Court, December 28, 1574.

**Phaeton :** See *Sun's Darling*.

**Phaeton ;** or, the Fatal Divorce : A tragedy by Charles Gildon. 4to, 1698.

This play is written in imitation of the ancients, was acted at the Theatre Royal, and met with good success. The plot, and a great many of the beauties of it, the author himself owns to have taken from the *Medea* of Euripides, and he has evidently made use of many hints from the French play of *Phaeton*. The scene is in a grove and adjoining temple in the land of Egypt. Annexed are some reflections on Collier's *Short View of the Immorality and Profaneness of the Stage*.

**Pharamus :** Sive, Libido Vindex : A tragedy by Thomas Snelling, fellow of St. John's College, Oxford. 12mo, 1651.

**Philaster, Or, Love Lies a Bleeding :** Acted at the Globe by His Majesty's Servants. Written by Francis Beaumont and John Fletcher. 4to, 1620, 1628, 1634.

It was acted at Court in 1613, and was afterwards presented at the Old Theatre in Lincoln's Inn Fields, when the women acted by themselves : a circumstance recorded by Dryden, who wrote a prologue for them, which may be found in his Works.

The original edition of 1620 is very incorrect, yet it supplies some valuable readings.

**Philaster ;** or, Love Lies a Bleeding : A tragi-comedy acted at the Theatre Royal ; revised, and the last two acts new-written, by Ekanah Settle. 4to, 1695. Scene, Sicily.

The alterations were not improvements, and the piece had no success. Dedicated to the Duke of Schomberg and Leinster.

**Philemon and Philecia :** "Philemon and Philecia played by the Erle of Lecesters men on Shrove Mundaye nighte."—*Revels Accounts*, 1574.

**Philenzo and Hippolita :** See *Philippo and Hippolita*.



**Philetus and Constantia** : A droll printed in the second part of the *Wits, or Sport upon Sport*, 1672.

**Philippo and Hippolita** : A play acted by Henslowe's Company, July 9, 1594.

This is apparently the same drama, which was entered at Stationers' Hall, September 29, 1653, as a tragi-comedy under the corrupt title of *Philenzo and Hippolita*, having then received additions and alterations by Massinger. In Warburton's list it occurs under the same title.

**Phillida and Cori[do]n** : A pastoral acted at Greenwich by the Queen's servants on St. Stephen's Day, 1584.

**Phillip of Spain** :

An old play mentioned in Henslowe's *Diary*, under the date of 1602. It was possibly the *Second Part of Queen Elizabeth's Troubles*, printed in 1605, and partly dealing with the Spanish Invasion of 1588.

**Philoctetes** : A translation from Sophocles into Latin verse by Roger Ascham.

He alludes to it in his *Epistles*.

**Philosophaster** : A Latin Comedy by Robert Burton, exhibited at Christ Church, Oxford, February 16, 1617-18.

It is mentioned in the *Anatomy of Melancholy*. A copy is in the Chetham Library, and has been printed by Mr. Buckley.

**Philotas** : A tragedy by Samuel Daniel. First printed with *Certain Small Poems*, 12mo, 1605 ; and again (twice) in 1607, etc.

This play is esteemed a good one, but met with opposition from a suspicion propagated by some of the author's enemies, that he meant to personate, in the character of Philotas, the Earl of Essex ; which obliged him to enter on his vindication from that charge in an apology printed at the end of it.

But the most singular point about this piece is that it fell to the author's lot as Licenser of the Queen's Revels to approve of it for public performance, and for this, and his sanction of *Eastward Hoe*, he was summoned before the Privy Council in 1604.

**Phocas** : A play produced by Henslowe's Company in 1596.

**The Phœnix** : As it hath been sundry times acted by the Children of Paul's. And presented before his Majesty. A tragi-comedy. By Thomas Middleton. 4to, 1607, 1630.

**The Phœnix in Her Flames** : A tragedy. The Author, Master William Lower. 4to, 1639. Scene, Arabia.

**Phormio** : A comedy by Terence. Translated by Richard Bernard. 4to, 1598.

It is included in all the editions of Bernard's version with notes, 1598-1641, and in the later ones.

**The Physician against His Will** :

A translation of Molière's *Médecin Malgré Lui*, for which a Prologue was written by Richard Flecknoe, and is inserted among his Poems. Not otherwise known.

**The Picture** : A Tragi-Comedy. As it was often presented with good allowance at the Globe and Black Friars Playhouses by the King's Majesty's Servants. Written by Philip Massinger. 4to, 1630.

The entire plot, incidents, etc., are taken from the *Lady of Boeme* in the second volume of Painter's *Palace of Pleasure*, edit. 1567. The characters were performed by Lowin, Taylor, Benfield, etc. Licensed on June 8, 1629.



**Pierce of Exton :** A play written by Wilson, Decker, Drayton, and Chettle, 1598.

It was no doubt on the story of the death of Richard the Second.

**Pierce of Winchester :** A play written by Robert Wilson, in conjunction with Decker and Drayton. Acted in 1598.

**Piety and Valour ; or, Derry Defended :** See *Siege of Derry*.

**The Pilgrim :** A comedy by Beaumont and Fletcher. Folio, 1647.

This is a good play, and was revived by Sir John Vanbrugh, at the Theatre Royal in Drury Lane, with a new prologue and epilogue, and a secular masque by Dryden. It includes also a "Song of a scholar and his mistress, who, being cross'd by their friends, fell mad for one another, and now first meet in Bedlam ; written by Mr. Dryden." This text was printed, 4to, 1700.

**The Pilgrim :** A tragedy by Thomas Killigrew. Folio, 1664.

This play was written at Paris, 1651, while the author was on his travels ; but does not seem calculated for representation. Dedicated to the Countess of Carnarvon. The scene, Milan.

**The Pilgrimage to Parnassus :**

This is mentioned in the prologue to the *Return from Parnassus*, 1606, and seems to be distinct from the *Progress to Parnassus*, which is merely the *Return* under a different title.

**The Pinner of Wakefield :** See *George a Greene*.

**The Pirate :** A play by Robert Davenport. Not printed.

S. Sheppard, in his *Poems*, 1651, addresses some lines "To Mr. Davenport, on his Play called the Pirate."

**Piscator ; or, the Fisher Caught :** A comedy by John Hooker, fellow of Magdalen College, Oxford.

Of this play we know nothing but that it is mentioned as the production of this author by Wood. It is said to have been written in 1535, probably in Latin. Not printed.

**The Piscatory :** See *Sicelides*.

**Piso's Conspiracy :** See *Nero*.

**Pity the Maid :** A play entered at Stationers' Hall, November 29, 1653, but not now known to exist.

**The Plain Dealer :** A Comedy by William Wycherley, acted at the Theatre Royal. 4to, 1677 (three editions), 1681, 1686, 1691, 1694, 1700, 1709. Scene, London.

This comedy was acted at least as early as 1674, being mentioned by Dryden in that year. The outlines of Manly's character, and some other circumstances, are taken from the *Misanthrope* of Molière.—Genest, i. 161. According to Gildon, Betterton acted in this play.

**The Plantation of Virginia :**

This play is thus mentioned in Herbert's *Diary*, under August, 1623 : "For the [Prince's] Company at the Curtain, a tragedy of the Plantation of Virginia ; the profaneness to be left out, otherwise not tolerated."

**Plasidas :** The History of Plasidas, by Henry Chettle.

This drama, no longer known, is cited in Henslowe's *Diary*, ed. Collier, pp. 149-50.



**The Platonic Lovers :** A comedy by Sir William Davenant, acted at the Black Friars. 4to, 1636 ; 8vo, 1665. Scene, Sicilia. Licensed, November 16, 1635.

**A Playhouse to be Let :** A comedy by Sir William Davenant. Folio, 1673. First acted in the present composite form in 1663.

This is only an assemblage of several little detached dramatic pieces, written in the time of Oliver Cromwell, during the prohibition of theatrical representations. These are connected with one another by the addition of a first act by way of introduction, each act afterwards being a separate piece ; e.g., the second is a translation of Molière's *Cocu Imaginaire*, purposely thrown into a kind of jargon or broken English, like that spoken by Frenchmen who have not been long in England. The third and fourth acts are tragical, or rather a species of opera, representing, by vocal and instrumental music, and by the art of perspective in scenes, the *History of Sir Francis Drake*, and the *Cruelty of the Spaniards in Peru*, which had been written and acted during the Commonwealth ; and the fifth, *A Tragedie travestie, or farce in burlesque verse*, on the actions of Cæsar, Antony, and Cleopatra. The last of these pieces was also performed separately at the Theatre in Dorset Garden, by way of farce, after the tragedy of *Tomy*, written by Mrs. Catherine Philips.

**The Play of Plays :** A moral play, supposed to have been acted at the theatre in Shoreditch in February, 1582-3.

In this drama Delight was a prominent character, and it is conjecturable that the piece described under the latter title as played at Court on St. Stephen's Day at night, for which new appointments were required, is identical with the *Play of Plays*, a performance in defence of theatrical exhibitions. See Introduction to Shakespear Society ed. of Gosson's *School of Abuse*, and Collier, *H.E.V.P.* ii. 274-8.

**A Play to the Country People :** By William Barkstead [?], about 1605.

This appears only to survive in the Prologue in MS. Ashmole 38.

**Pleasure Reconcil'd to Virtue :** A masque by Ben Jonson, presented at Court before King James I., on Twelfth Night, 1618.

It was again played February 17, 1618, with an additional masque "for the Honour of Wales," in which the scene is changed from Mount Atlas to Craig Eiriri. The prince acted in the piece, it is said, very creditably.

**A Plot and No Plot :** A comedy by J. Dennis. Acted at Drury Lane, in 1697. 4to, n.d.

This play was intended by its author as a satire upon the credulity of the Jacobite party.

**Pluto Furens et Vinetus ; or, the Raging Devil Bound :** A modern Farce, Per Philocomicum. 4to, Amsterdam, 1669.

This was the author's first play. Dedicated to the Corporation of Brewers by C. F.

**Plutus :** See *World's Idol*.

**Poetaster ; or, the Arraignment :** A Comical Satire. By Ben Jonson. 4to, 1602.

This piece is a satire on the poets of that age, more particularly Decker, who is severely lashed under the title of Crispinus, and who has very spiritedly retorted in his *Satiromastix*. It is interspersed with many translations from Horace, Virgil, Ovid, and other ancient poets.



**Poikilo-Phronesis :** Or, The Different Humours of Men, represented in an Interlude at a Country School, December 15, 1691. By Samuel Shaw. Small 8vo, 1692. The dedication is dated from Ashby De-la-Zouch, December 30, 1692.

Prefixed are three prose prologues in Greek, Latin, and English : the epilogue is in English prose. The piece fills ninety pages, but is not divided into acts or scenes ; the idea appears to have been adopted from the opposition of humours in the *Muses' Looking-glass*.

**Polichinelle :** See *Punch and Judy*.

**The Politic Bankrupt ;** or, Which Is the Best Girl? A comedy, entered at Stationers' Hall, September 9, 1653.

**The Politic Father :** See *Brothers*.

**The Politician :** A Tragedy. Presented at the Private House in Salisbury Court, by her Majesty's Servants. By James Shirley. 4to and 8vo, 1655.

The scene of this play, which is not one of Shirley's best productions, lies in Norway, and the plot seems borrowed from the story of the King of Romania, the Prince Antissus and his mother-in-law, in the *Countess of Montgomery's Urania*, by Lady Mary Wroth, 1621.

**The Politician Cheated :** A comedy by Alexander Green. 4to, 1663. The scene, Spain.

This play never made its appearance on the stage.

**The Politic Queen ;** or, Murther Will Out : By Robert Davenport. This play was entered on the books of the Stationers' Company, June 29, 1660, but not printed.

**The Politic Whore ;** Or, the Conceited Cuckold : A droll taken, almost literally, from the *City Nightcap*.

It is printed in the *Muse of Newmarket*, 4to, 1680.

**Polyeuctes ;** or, the Martyr : A translation from Corneille by Sir William Lower. 4to, 1655.

The foundation of the story may be traced in *Surius de Vitis Sanctorum*, etc. The scene lies in Felix's palace at Melitene, the capital city of Armenia.

**Polyhymnia :** Describing the honourable Triumph at Tilt, before Her Majesty, on the 17 of November last past, being the first Day of the three and thirtieth year of Her Highness's Reign. With Sir Henry Lee his resignation of honour at Tilt to Her Majesty, and received by the right honourable the Earl of Cumberland. By George Peele. 4to, 1590. Reprinted in the Works.

See Dyce's *Greene and Peele*, 1861, p. 566.

**Polypheumus :** A play written by Henry Chettle, 1598.

**Pompey :**

"A storie of Pompey, enacted by the Children of Pawles in the hall on Twelf-nichte, whereon was ymployed newe, one great citty, a senatchowse, and eight ellis of dooble sarcenet for curtens, and xvij. paire of gloves."—*Revels' Accounts*, 1580-1.

**Pompey His Fair Cornelia's Tragedy :** See *Cornelia*.



**Pompey :** A tragedy by Mrs. Catherine Philips. 4to, 1663.

This play, a translation from the *Pompée* of Corneille, was undertaken at the request of the Earl of Orrery, and published in obedience to the commands of the Countess of Cork, to whom, in consequence, it was dedicated by its fair author.

**Pompey the Great :** A tragedy by Edmund Waller. 4to, 1664.

This is a translation of the same play as the foregoing, and was acted by the Duke of York's servants. Waller, who translated only one act, was assisted in it by the Earl of Dorset and Middlesex, Sir Charles Sedley, and Sydney Godolphin.

**Pontius Pilate :**

A play with this title is recorded as having been acted in 1602. Not now known.

A prologue and epilogue to it were written by Decker in January, 1601-2.

**The Poor Man's Comfort :** A Tragi-Comedy, As it was divers times Acted at the Cockpit in Drury lane with great applause. By Robert Daborne. 4to, 1655.

**The Poor Man's Paradise :** A play by William Haughton. Acted in 1599. Not printed.

**The Poor Scholar :** A comedy by Robert Neville, of King's College, Cambridge. 4to, 1662. Scene, the University.

This play, we believe, was never acted, but is commended in three copies of verses.

**Pope Alexander the Sixth :** See *Devil's Charter*.

**Pope Joan :** A play with this title is recorded by Henslowe as having been acted on March 1, 1591-2.

**The Pope's Councillors :** A play against the Pope's Councillors, by Tho. Wilbye.

See Collier, *H. E. D. P.*, i. 131.

**Porta pietatis ;** Or, the Port or Harbour of Piety : expressed in sundry Triumphs, Pageants, and Shows, at the Initiation of the Right Honorable Sir Maurice Abbot, Knight, into the Mayoralty of the famous and far renowned City London. All the Charge and Expense of the laborious Projects, both by Water and Land, being the sole Undertaking of the Right Worshipful Company of the Drapers. By Thomas Heywood. 4to, 1638.

**Portia :** A drama by Thomas Kyd.

This is promised in the dedication of his *Cornelia*, 1594, to Lady Sussex, as his next summer's labour ; but nothing more is known of it. From this source Shakespear perhaps borrowed the name.

**Portio and Demorantes :** A play acted at Court in 1580.

The title is doubtless corrupt.

**The Pragmatical Jesuit New Leaven'd :** A comedy by Richard Carpenter. 4to, n d.

This is a dull play, written against the Jesuits.



**Praise at Parting:** A moral. By Stephen Gosson. About 1578.

"Since my publishing the *Schole of Abuse*, two playes of my making were brought to the Stage: the one was a cast of Italian deuises, called the Comedie of Capitaine Mario: the other a Moral, Praise at parting."—Gosson's *Playes Confuted in Five Actions*, 1580.

**Predor [? Fedoro] and Lucia :**

"Predor and Lucia played by Therle of Leicesters servauntes upon Saint Stevens daye at nighte at Whitehall."—*Revels' Accounts*, 1573. *Predor* is probably wrong. In the *Seven Deadly Sins*, one of the characters is *Prelior*.

**The Presence:** A comedy by the Duchess of Newcastle. Folio, 1668.

This voluminous writer had composed twenty-nine additional scenes to this piece, which she intended to have interwoven with the general texture of the comedy; but finding they would render it too long for a single drama, she omitted them; but eventually published them with the play.

**The Presentation in the Temple:** A mystery anciently performed by the corporation of Weavers at Coventry.

Printed from a MS. copy made in 1534, then probably modernized, 4to, Edinb., 1836.

**A Presentation Intended for the Prince His Highness on His Birth-Day,** the 29th of May, 1639, annually celebrated. By Thomas Nabbes. Annexed to the *Spring's Glory*, 4to, 1638, 1639.

**The Pretenders;** or, the Town unmask'd: A comedy by Thomas Dilke. 4to, 1698. Scene, Covent Garden.

This piece was acted, but without success, at the Theatre in Lincoln's Inn Fields.

**Pretestus:** A play acted at Court, January 2, 1575.

**A Prince in Conceit:** A droll taken out of Shirley's *Opportunity*, printed in the *Wits, or Sport upon Sport*, 1672.

**The Princely Pleasures,** at the Court at Kenilworth. That is to say. The Copies of all such verses, Proses, or Poetical Inventions, and other Devices of pleasure, as were then devised, and presented by sundry Gentlemen before the Queen's Majesty. In the year 1575. By George Gascoigne. 12mo, 1576; in the edition of 1587, and in Hazlitt's.

This is a relation of the entertainment prepared for Queen Elizabeth at Kenilworth, by Robert Dudley, Earl of Leicester, on July 9, 10, 11, 1575. Several writers were concerned in it.

**An Excellent Comedy, Called, The Prince of Prigs' Revels:** or, the Practices of that grand Thief, Captain James Hind: Relating divers of his pranks and exploits never heretofore published by any. Replete with various conceits and Tartonian mirth suitable to the subject. Written by J. S. 4to, 1651.

**The Prince's Masque:** See *Pleasure Reconciled*.



**Princeps Rhetoricus**, or *Pilemachia*, the Combat of Caps: Drawn forth into Arguments General and Special. In usum Scholæ Masonensis et in Gratiam totius Auditorii Mercurialis. 4to, 1648.

An absurd play, with a few songs interspersed. In the list at the end of the *Old Law*, 1656, the piece is ascribed to John Mason.

**The Princess**; or, *Love at First Sight*: A tragi-comedy by Thomas Killigrew. Folio, 1664.

This play was written while the author was at Naples. The scene is laid in Sicily and Naples, and the plot is probably from some Neapolitan tradition.

**The Princess of Cleve**: A tragi-comedy by Nat. Lee, acted at Dorset Garden. 4to, 1689.

This play is founded on a French romance of the same title, of which there is an early English version; and the famous invective against women, which is spoken by Poltrot in the fifth act, is borrowed from the *French Rogue*, 1672. The scene is laid in Paris; but the obscenity of some parts of the play is very censurable. The prologue and epilogue were written by Dryden.

**The Princess of Parma**: A tragedy by H. Smith. 4to, 1699.

This play was acted at the Theatre in Lincoln's Inn Fields. The scene is laid in Genoa; and the epilogue was written by Motteux.

**Priscianus Vulpans**:

A Latin drama, quoted by Peacham in his *Compleat Gentleman*, edit. 1627. See Fry's *Bibliogr. Memoranda*, 1816, p. 193. Mr. Fry notes: "Priscianus, a comedy in Latin, was entered on the books of the Stationers' Company, Feb. 9, 1630 [-1]."

**The Prisoner**; or, the Fair Anchoress of Pausilippo: A tragi-comedy by Philip Massinger. Licensed January 26, 1639-40.

This play was entered on the books of the Stationers' Company, September 9, 1653; but it was never printed. It may have been an alteration by Massinger of the *Female Anchoress*, acted in 1602.

**The Prisoners**: A tragi-comedy by Thomas Killigrew. Acted at the Phoenix, Drury Lane. 12mo, 1641; folio, 1664. The scene, Sardinia.

**Prodigality**: A drama acted at Court in 1568. †

Compare *Contention*.

**The Prodigal Scholar**: A comedy by Thomas Randolph.

It was entered at Stationers' Hall, June 29, 1660, but not printed.

**The Prodigal Son**:

A play which, in the prospectus of the New Shakespear Society, is said to exist in a German translation of an English original. It is probably the same as the *Prodigal Son* mentioned in *Histrionastix*, 1610 (written about 1599).

**Progne**: A Latin tragedy, acted in the magnificent Hall at Christchurch, Oxford, before Queen Elizabeth, in the year 1566. By Dr. James Calphill, Canon of Christchurch.

Peshall's *History of Oxford*, p. 229; Gutch's edition of Wood's *History and Antiquities of the University of Oxford*, ii. 162.

**The Progress to Parnassus**: See *Pilgrimage to Parnassus*.



### A Projector Lately Dead :

This comedy is mentioned in a pamphlet, called, A Collection of Judgments upon Sabbath-breakers, 1636, p. 45 : " His (Attorney-general Noy's) clients, the players, for whom he had done knight's service, to requite his kindness the next terme following, made him the subject of a merry comedy, styled, *A projector lately dead* ; wherein they bring him in his lawyer's robes upon the stage, and, openly dissecting him, find 100 proclamations in his head, a bundle of moth-eaten records in his maw," etc.

**The Projectors :** A comedy by J. Wilson. 4to, 1665. Scene, London.

This play met with good success on the stage.

**Promos and Cassandra :** The Right Excellent and Famous History of Promos and Cassandra. Divided into Comical Discourses. A Comedy in two parts, by George Whetstone. 4to, 1578.

The scene of this play lies at Julio in Hungary, and Shakespear made some use of it in his *Measure for Measure*. Reprinted in Hazlitt's *Shakespear's Library*, 1875. Whetstone included a prose digest of the drama in the *Heptameron of Civil Discourses*, 1582.

**The Prophetess :** A Tragical History by Beaumont and Fletcher. Folio, 1647. Licensed, May 14, 1622.

**The Prophetess ;** or, the History of Diocletian ; with alterations and additions, after the manner of an Opera, by T. Betterton. Acted at the Queen's Theatre. 4to, 1690.

This is the above play, altered into the form of an opera by the addition of several musical entertainments, composed by Henry Purcell. A prologue, written by Dryden, gave great offence to the Court.

**The Proud Maid :** A play mentioned as performed on Shrove Tuesday, 1612, before the King by the Lady Elizabeth's men.

A ballad of the Proud Maid of Plymouth was licensed to William Blackwall, October 15, 1595.

### Proud Poverty :

A play quoted in Dyce's Shakespear, 2nd edit., i. 48. Compare *Impatient Poverty*.

**The Proud Woman of Antwerp :** A play by William Haughton, in conjunction with John Day. Acted in 1601. Not printed.

On January 21, 1602, Chettle received 10s. for " mending the Proud Woman," apparently for performance at Court.

**The Provok'd Wife :** A comedy by Sir John Vanbrugh, acted at Lincoln's Inn Fields. 4to, 1697, 1698, 1699, 1709.

This comedy has many fine scenes in it, and the character of Sir John Brute is very highly and naturally drawn ; yet it has, in the language as well as conduct of it, too much loose wit and libertinism of sentiment, and hence it was one of the plays most severely censured by Collier, to whom the author considered it necessary to reply in a work entitled, *A Short Vindication of the Relapse and the Provok'd Wife from Immorality and Prophaneness*, 8vo, 1698. Collier replied in his *Defence of the Short View*, 1699.

**The Proxy ;** or, Love's Aftergame : A comedy entered on the books of the Stationers' Company, November 29, 1653, but not printed. It was produced at the theatre in Salisbury Court, November 24, 1634.



**Pseudomasia** : A Latin tragi-comedy by Mewe, a fellow of Emmanuel College, Cambridge, still preserved in MS. in the library of that college. Scene, Mantua.

See *Notes and Queries*, 3rd. S., ix. 321.

**Psyche** : A tragedy by Thomas Shadwell, acted at the Duke's Theatre. 4to, 1675.

This was the first piece this author wrote in rhyme, for which some of his contemporary critics were very severe upon him. The plot of it is partly founded on Apuleius, and partly on the French *Psyche*, of which he very candidly acknowledges the use he has made in his preface.

**Psyche Debauch'd** : A comedy by Thomas Duffet, acted at the Theatre Royal. 4to, 1678.

This piece is a mock opera, intended to ridicule Shadwell's *Psyche*, and written purposely to injure the Duke's House, which at that time was more frequented than the King's.

**Ptolemy** :

A play mentioned by Gosson in the *School of Abuse*, 1579, and said to have been performed at the Bull. In the *Revels' Accounts*, under 1583, there is the ensuing entry : "A Historie of Telomo, shewed before her Maiestie at Richmond on Shrovesundaie at night [Feb. 10, 1583], enacted by the Earl of Leicesters servauntes."

**The Public Wooing** : A comedy by the Duchess of Newcastle. Folio, 1662.

Several of the suitors' speeches, particularly those of the soldier, the countryman, and the spokesman for the bashful suitor, were written by the Duke, as were also two other scenes and the two songs at the end of the play.

**The Poor Man and the Pardoner** : An interlude by Sir David Lindsay. 4to, 1602.

**Punch and Judy** :

A favourite dramatic puppet entertainment, which has survived, in a modernized and altered form, to the present day. Mr. Cunningham discovered the following curious notice in the Overseers' books of St. Martin's in the Fields : "1666, March 29, rec. of Punchinello, the Italian popet player, for his booth at Charing-cross, £2 12s. 6d." Pepys speaks of witnessing Polichinello at Bartholomew Fair, August 31, 1668.

**The Punishment of the Vices** : An interlude by Sir David Lindsay. 4to, 1602.

**The Puritan** ; or, the Widow of Watling Street : A comedy acted by the Children of Paul's. 4to, 1607. Scene, London.

This play is one of the seven erroneously attributed to Shakespear. The character of George Pyeboard is supposed with good reason to have been borrowed from George Peele the dramatist and the exploits narrated in his so-called *Jests*, 1607.

**The Puritan Maid, Modest Wife, and Wanton Widow** : See *Widow*.

**The Puritanical Justice** ; or, the Beggars turn'd Thieves : By way of Farce, as it was lately acted in and about the city of London. 4to, 1698.

A satire on some magistrate of the times, who had shown great severity towards beggars. On the only copy we have seen of it, the hero is in MS. explained to be Sir Humfrey Edwin, Lord Mayor of London, who is mentioned in Swift's *Tale of a Tub*.



**Pyrrhus, King of Epirus :** A tragedy by Charles Hopkins, acted at Lincoln's Inn Fields. 4to, 1695.

The story of this play may be found in Livy, in Plutarch's Life of Pyrrhus, etc. The scene is the city of Argos, besieged by Pyrrhus, with the camp of the Epirots on the one side, and that of the Macedonians, who came to its relief, on the other. The prologue is by Congreve.

**Pythagoras :** A play by Martin Slaughter, first acted in 1596.

**The Queen ;** or, the Excellency of her Sex : A tragi-comedy. 4to, 1653. Scene, Arragon.

This excellent old play is said to have been discovered by a "person of honour," and given to the editor, Alexander Gough, to whom three copies of verses are addressed on the publication of it. Part of the plot, viz. the affair of Salassa swearing Velasco not to fight, is taken from Belleforest, Novel 13, or rather, perhaps, from Machin's *Dumb Knight*, 1608.

**The Queen and Concubine :** A comedy by Richard Brome. 8vo, 1659. Scene, Sicily.

**Queen Catherine ;** or, the Ruins of Love : A tragedy by Mary Pix. Acted at Lincoln's Inn Fields. 4to, 1698.

The scene lies in England, and the plot is partly fictitious and partly taken from the English historians in the reigns of Edward IV. and Henry VI. The epilogue was written by Mrs. Trotter ; but the piece was only acted four times.

**Queen Elizabeth :** See *If you Know not Me, etc.*

**Queen Hester :** A new Interlude, drawn out of the holy Scripture of godly Queen Hester, very necessary, newly made and imprinted this present year, 1561. The names of the players : The prologue, King Ahasuerus, iii. Gentlemen, Aman, Mardocheus, Hester, Pursuivant, Pride, Adulation, Ambition, Hardy-dardy, a Jew, Arbona Sziba. 4to, 1561.

The only known copy is in the Devonshire collection. Reprinted by Mr. Collier.

**The Queen of Æthiopia :** See *Theagenes and Chariclea*.

**The Queen of Arragon :** A tragi-comedy by William Habington. Folio, 1640 ; in Hazlitt's Dodsley.

This play being by the author communicated to Philip, Earl of Pembroke, Lord Chamberlain of the Household to King Charles the First, he caused it to be acted at court, and afterwards published against the author's consent. Sir Henry Herbert states that, on April 9, 1640, the Lord Chamberlain "bestowed a play upon the King and Queen, called Cleodora, Queen of Arragon, made by my cousin Abington."

It was revived at the Restoration ; when a prologue and epilogue, written by the author of *Hudibras*, were spoken. See Butler's *Remains*, vol. i., p. 185.

**The Queen of Corinth :** A tragi-comedy by Beaumont and Fletcher. Folio, 1647.

**The Queen of Corsica :** A tragedy written by Francis Jaques, 1642. MS. Lansd. 807. Scene, Corsica.

It is bound up with the *Second Maiden's Tragedy*, from the library of John Warburton, Somerset Herald, with his bookplate.



**The Queen's Arcadia :** A pastoral tragi-comedy by Samuel Daniel. 4to, 1606 ; 12mo, 1611 ; 4to, 1623.

This piece was presented to Queen Anne, wife of James I., and her ladies, by the University of Oxford, in Christ Church, in August, 1605, and is dedicated in verse to Her Majesty. The scene lies in Arcadia.

In an account of the royal visit to Oxford, 1605, it is stated, "there was an English play acted before the Queen and young prince ; it was penned by Mr. Daniel, and drawn out of Fidus Pastor, which was sometimes acted by King's College men in Cambridge. I was not there present, but by report, it was well acted, and greatly applauded. It was named Arcadia Reformed." This was no doubt the *Queen's Arcadia*.

**The Queen's Exchange :** A Comedy. Acted with general applause at the Black Friars by his Majesty's Servants. By Richard Brome. 4to, 1657. The scene, England.

According to a statement in the title-page, this play was acted at the Black Friars with great applause ; but the publisher, in the address to the reader, states that he did not know either the time of its composition, or the place of its performance. It was reprinted in 1661 under the title of the *Royal Exchange*.

**The Queen's Majesty's Entertainment at Woodstock :** See *Hemetes*.

**The Queen's Masque :** The Masque of Queens, celebrated from the House of Fame by the most absolute in all State and Titles, Anne, Queen of Great Britain, with her Honourable Ladies, at Whitehall, February 2, 1609. Written by Ben Jonson. 4to, 1609.

A dedication to Prince Henry, found in the quarto edition, is omitted in the folio of 1616. The original MS. is preserved in the British Museum, and contains variations from the printed copy ; MS. Bibl. Reg. 18 A. 45.

**The Queen's Masque :**

In the *Private Correspondence of Jane, Lady Cornwallis*, 1842, p. 138, Sir N. Bacon, writing from Court to his wife, says, under date of February 1, 1625-6, "To morrow or Wednesday, the Queen's mask is to be shewen, w<sup>ch</sup> is in the manner of a play, she being a speciall actor in yt." Perhaps this is the performance in three parts, for which the music is in Addit. MS. 10,444.

**The Queen's Wake :** See *Tethys Festival*.

**Querer por solo Querer :** To love only for Love's Sake. A Dramatic Romance Represented at Aranjuez before the King and Queen of Spain to celebrate the Birthday of the King [Philip IV.]. By the Meninas . . . Written by Don Antonio de Mendoza in 1623. Translated by Sir Richard Fanshawe in 1654, together with the Festivals of Aranjuez. 4to, 1670, 1671.

This is a translation, or rather paraphrase, made by Sir Richard during his confinement at Tankersly Castle in 1654, when he was taken prisoner by Oliver Cromwell at the battle of Worcester. There is a MS. copy of the Spanish play in MS. Harl. 3386.

**Quintus Fabius :** See *Four Sons of Fabius*.

**The Raging Turk ; or, Bajazet the Second :** A tragedy by Thomas Goffe. 4to, 1631 ; 8vo, 1656.

The plot of this play may be found by consulting Knolles, Calchocondylas, and other writers on that reign. It was acted by the students of Christ Church, Oxford, to which society the author belonged, but was not published till after his death. All the characters are men.



**Ralph Roister Doister:** A Comedy. By Nicholas Udall, Master of Eton. 4to [1566].

The earliest regular comedy in the English language. It was entered at Stationers' Hall in 1566 by Thomas Hackett, as "a play intituled Rauf Ruyster Duster;" but there is an extract from it in Wilson's *Rule of Reason*, 1551. The only copy now known, which wants the title-page, is preserved in the library of Eton College. In Hazlitt's Dodsley.

A copy of the original edition of this play was in the library of Henry Oxinden of Barham, 1647, as appears from the list of plays in his MS. commonplace book in the Huth collection. From a document printed at p. 62 of Kempe's *Loseley MSS.*, 1836, it is quite clear that Udall wrote other interludes, unless we are to understand the performances which he produced in conjunction with Leland, and which were first printed by Furnivall in the Ballad Society's Series. Compare *Ezekiah*.

**Ram Alley:** Or Merry Tricks: A comedy divers times heretofore acted by the Children of the King's Revels. By Lodowick Barrey. 4to, 1611, 1636. In Hazlitt's Dodsley.

The incident of William Smallshank decoying the widow Taffeta into a marriage, is a circumstance in Killigrew's *Parson's Wedding*; as likewise in the *English Rogue*, part iv., chap. 19. Scene, London.

Mr. Fleay is of opinion that in the printed copy we have a much enlarged text.

**The Rambling Justice;** or, the Jealous Husbands, with the Humours of John Twyford. A comedy by John Leanerd. Acted at Drury Lane. 4to, 1678. Reissued under the second title, 4to, 1680.

Great part of this play is borrowed from Middleton's *More Dissemblers besides Women*, particularly the scene between Sir General Amorous and Bramble, in the second act; Petulant Easy being disguised like a gipsy, in the same act, and the scene between Bramble and the gipsies, in the third. The scene is laid in London, and the time, twenty-four hours.

**The Rampant Alderman;** or, News from the Exchange: 4to, 1685.

This farce is one piece of plagiarism, being stolen from Marmion's *Fine Companion* and several other plays.

**Randall, Earl of Chester:** A play by T. Middleton, acted by the Lord Admiral's Servants, 1602.

It was also termed the *Chester Tragedy*. It is mentioned under both titles by Henslowe.

**The Ranger's Comedy:**

Acted, according to Henslowe's books, April 2, 1593, "by the Queenes Men and Lord Sussexs together." Not now known.

**The Rape;** or, the Innocent Impostors: A tragedy by Dr. Brady. Acted at Drury Lane. 4to, 1692.

This piece was introduced on the stage by Shadwell, who wrote an epilogue to it.

**The Rape of Europa by Jupiter:** A Masque, sung at the Queen's Theatre, in Dorset Garden, by their Majesties' Servants. 4to, 1694.

**The Rape of Lucrece:** A True Roman Tragedy. With the several Songs in their apt places by Valerius, the merry lord amongst the Roman Peers. Acted by her Majesty's Servants at the Red Bull,



near Clerkenwell. Written by Thomas Heywood. 4to, 1608, 1609, n.d., 1630, 1638.

The plot is selected from Livy, Florus, Valerius Maximus, and other Roman historians.

It was entered on the books of the Stationers' Company in June, 1608, as, "a Romane Tragedie called the Rape of Lucrece." Reprinted in Heywood's *Dramatic Works*.

**The Rape Reveng'd, Or, The Spanish Revolution : A Tragedy.** The Author, W. C. The scene, Cordova. A folio MS. of 54 leaves. Written about 1690.

The drama is in five acts, and in blank verse, and is laid in the period of the Gothic domination of Spain. The copy before us, which was sold among Joseph Lilly's books, part 2, appears to be the original. There are many corrections and erasures.

**The Rape of the Second Helen :**

"The historie of the Rape of the Second Helene shewen at Richmond on Twelf-daie at night [January 6, 1579, by Lord Leicester's men]; well furnished in this office with manie thinges for them."—*Revels' Accounts*, 1578-9.

**The Rare Triumphs of Love and Fortune :** Played before the Queen's most excellent Majesty : wherein are many fine Conceits with great Delight. 4to, 1589. Reprinted in Hazlitt's *Dodsley*.

This is probably the same as : "A Historie of Love and Fortune, shewed before her Majestie at Wyndesor on the Sondaie at night next before newe yeares daie, enacted by the Earle of Derbies servauntes," cited in the *Revels' Accounts*, 1582.

**Raymond Duke of Lyons :**

This and Marston's *Dutch Courtesan* were acted, June 28, 1613, before the Palatine and Lady Elizabeth's men.

**The Rebellion : A Tragedy :** as it was acted nine days together, and divers times since, with good applause, by his Majesty's Company of Revels. By Thomas Rawlins. 4to, 1640, 1654. Scene, Sevil.

This play has eleven copies of commendatory verses prefixed to the first edition of it.

**The Rebellion of Naples ; or, the Tragedy of Massinello** [Tomaso Aniello of Amalfi] : 8vo, 1649, 1651. The scene, Naples.

This play is said to have been written by a gentleman who was himself an eye-witness to the whole of that wonderful transaction, which happened at Naples in 1647. The story may be seen in Giraffi's *History of Naples*. Compare *Massaniello*.

**The Receiving of the Sacrament :** By Thomas Wylby, vicar of Voxford, Suffolk ; written about 1540.

See Collier's *H.F.D.P.*, i. 131.

**The Reformation :** A comedy acted at the Duke's Theatre, 4to, 1673. Scene, Venice.

This piece is ascribed to one Arrowsmith, M.A., of Cambridge. It is not without merit, but does not appear to have had much success. Downes says : "The Reformation in the play being the reverse to the laws of morality and virtue, it quickly made its *exit*, to make way for a moral one"—the alteration of *Macbeth* by Davenant. In part, this comedy appears like a second Rehearsal against Dryden.



**The Reform'd Wife :** A comedy by Charles Burnaby, acted at Drury Lane. 4to, 1700.

From this play, which was unsuccessful, Cibber has borrowed part of his *Lady's Last Stake*, 1708. In the second edition, also published in 1700, a new scene was added in the second act.

**Regicidium :** A Latin tragi-comedy by Richard Braithwait. 8vo, 1665.

**Regulus :** A tragedy by John Crowne, acted by their Majesties' servants. 4to, 1694.

This play was produced in 1692.

**The Rehearsal :** A comedy by the Duke of Buckingham, acted at the Theatre Royal. 4to, 1672.

This play was written in 1663-4, and had been several times rehearsed before the plague in 1665, but was stopped by that calamity. The Poet was originally called *Bilboa*, and was intended for Sir Robert Howard ; but when Dryden, on the death of Sir W. Davenant, became laureat, and the evil greatly increased by his example, the Duke thought proper to make him the hero of his piece, changing the name of *Bilboa* into *Bayes* ; yet still, although Dryden's plays became now the more particular mark for his satire, those of Sir Robert Howard and Sir W. Davenant by no means escaped the severity of its lash. The third edition, 1675, announces "amendments and large additions by the author."

**The Rehearsal of Kings :** An anonymous farce, 1692.

**The Relapse ;** or, *Virtue in Danger : Being the sequel of the Fool in Fashion.* A comedy by Sir John Vanbrugh. Acted at Drury Lane. 4to, 1697, 1708.

In this continuation of Cibber's *Love's Last Shift*, all the principal characters are retained, and answer to the complexion they bore in the first part.

**The Religious :** A tragi-comedy by the Duchess of Newcastle. Folio, 1662.

**The Religious Rebel, Or, The Pilgrim-Prince :** A Tragedy. 4to, 1671. The scene, Germany.

This play relates to the quarrel between the Emperor Henry IV. and Pope Hildebrand.

**The Renegado :** A tragi-comedy by Phil. Massinger. Acted at Drury Lane. 4to, 1630. The scene, Tunis.

This was esteemed a good play, and is recommended by two copies of verses by Shirley and Daniel Lakyn. Dedicated to Lord Berkeley of Berkeley Castle. It is mentioned in Sir H. Herbert's *Diary*, under April 17, 1624 : "For the Cock-pit, the Renegado or the Gentleman of Venice, written by Messinger." Herbert apparently mixed up two plays together.

**Reparatus, sive, Depositum : Tragico-Comœdia. Prima pars. Seu Reparatus desperabundus.** By William Drury.

This forms part of the *Dramatica Pœmata*, 12mo, Douay, 1628, and 12mo, Antwerp, 1641. The title-page calls the author a noble Englishman.

**Respublica :** A merry Interlude, entitled *Respublica*, made in the year of our Lord 1553, and the first year of the most prosperous reign of our most gracious sovereign Queen Mary the First.

Printed by Collier from the Gurney MS., 4to, 1864.



**The Resurrection :** A mystery of the fifteenth century, printed in the *Reliquie Antique*, ii. 144, from a MS. in the Bodleian.

There is a curious account of the mode of playing anciently a mystery on this subject in Lambarde's *Topographical Dictionary*, written about 1570, and printed in 1730.

**The Return from Parnassus :**

A play so called, but supposed to be no longer extant, is said to have been written prior to the composition of the piece commonly known under the same title. See *Notes and Queries*, February 20, 1875.

**The Return from Parnassus :** Or, The Scourge of Simony: Publicly Acted by the Students of St. John's College in Cambridge. 4to, 1606.

Reprinted in Hazlitt's Dodsley. The poets of that time are treated with much severity in it ; and on the hints thrown out in it against the clergy, Wild laid the foundation of his play called the *Benefice*.

In an early MS. of it in the library of the late Mr. Halliwell-Phillipps it is called *The Progress to Parnassus*. This copy was said by Mr. Phillipps to contain some superior readings. But the printed copies themselves vary. I think that it was printed twice the same year, however.

**The Revenge ;** or, a Match in Newgate : A comedy acted at the Duke's Theatre. 4to, 1680.

This alteration of Marston's *Dutch Courtesan* is attributed to Betterton. In Dodsley's Collection, 1744.

**Revenge for Honour :** A tragedy attributed to George Chapman. 4to, 1654.

This appears to be the same piece as that registered at Stationers' Hall, November 29, 1653, as *The Parricide ; or, Revenge for Honour*, under the name of Henry Glaphorne, and to be the drama mentioned in Sir H. Herbert's *Diary*, May 27, 1624, as licensed to the Prince's Company under the title of the *Parricide*.

The plot of this play is Oriental, and the scene laid in Arabia. Langbaine tells us that he had seen it acted at the Nursery in Barbican.

**The Revenge of Bussy d'Ambois :** A Tragedy. As it hath been often presented at the Private Playhouse in the White Friars. Written by George Chapman, Gentleman. 4to, 1613.

This play is neither so good a one, nor so strictly founded on truth, as the *Bussy D'Ambois* ; nor was it received with so much applause upon the stage. It appears that Nat. Field had been celebrated in the part of Bussy D'Ambois ; and by Durfey's dedication to his revival in 1691 we find that Hart was equally applauded in it.

**The Revengeful Queen :** A tragedy by William Phillips. Acted at Drury Lane. 4to, 1698.

The plot of this play is taken from Machiavel's *Florentine History*, and the scene is laid in Verona. Sir William Davenant had many years before written a tragedy on the same story, but the author declares he knew nothing of it, till he had written and published his piece.

**The Revenger's Tragedy :** As it hath been sundry times Acted by the King's Majesty's Servants. By Cyril Tourneur. 4to, 1607, 1608. The scene, Italy.

Entered on the books of the Stationers' Company on October 7, 1607. In Hazlitt's Dodsley.



**Revera ; Or, Verily :** A comedy by George Ruggle. Written to expose the Puritans. Not printed.

**The Rewards of Virtue :** A comedy by John Fountain. 4to, 1661.

This play was not intended for the stage by its author ; but after his death, Thomas Shadwell, who perceived it to have merit, made some few alterations in it, and revived it under the title of the *Royal Shepherdess*. It was performed at the Duke of York's Theatre on six successive nights. The scene, Arcadia.

**Rhodon and Iris :** A Pastoral, as it was presented at the Florists' Feast in Norwich, May 3, 1631. By Ralph Knevett. 4to, 1631. The scene, Thessaly.

The subject is the Loves of the Flowers.

**Richard Cordelion :**

A play so called was licensed in 1598 by the Master of the Revels. Possibly the same as the next.

**Richard Cordelion's Funeral :** A play written by Robert Wilson, Chettle, Munday, and Drayton, and produced by Henslowe's company in 1598.

**Richard Crookback :** A play by Ben Jonson, written in 1602, mentioned in Henslowe's *Diary*, ed. Collier, p. 223.

This play is not now extant.

**Richard the Confessor :** See *Edward the Confessor*.

**Richard the Second :** A Tragedy of King Richard the Second, Concluding with the murder of the Duke of Gloucester at Calais.

A composition anterior to Shakespear's. Printed by Halliwell-Phillipps from a contemporary MS., 8vo, 1870.

**Richard the Second :** The Tragedy of King Richard the Second. As it hath been publicly acted by the right honourable the Lord Chamberlain his Servants. By W. Shakespear. 4to, 1597, 1598, 1608, 1615, 1634.

The Devonshire copy of 1597 exhibits important readings for the better, possibly corrections introduced at press. There were two editions in 1608. See as to this play Dyce's Shakespear, 2nd ed., iv. 102, and Spedding's edit. of Bacon's *Conference of Pleasure*, 1870, xix.

An alteration of this play by Nahum Tate, under the original title, was printed in 1681. Ten years later, Tate brought it on the stage at Drury Lane under the title of the *Sicilian Usurper* ; but it appears to have been acted only twice, when it was forbidden by authority ; on which account the author has added to it a prefatory epistle in vindication of himself, with respect to the prohibition. The scene is laid in England.

**Richard the Third :** A Latin tragedy by Thomas Legge, acted at St. John's College, Cambridge, in 1579.

Early MS. copies of it are in the University and Emmanuel College libraries, and it has been printed by the Shakespear Society, Cambridge, etc. A poor imitation of this, by Henry Lacey, was acted at Trinity College in 1586.

One MS. of Legge probably not earlier than 1630, and presenting slight variations from the Shakespear Society's text, was in one of Lilly's Catalogues for 1870, bound up with other pieces, and imperfect at the beginning. A copy is also in the British Museum. Copies of Lacey's imitation of Legge are also in Harl. Coll. 2412 and 6926.



**Richard the Third :** The True Tragedy of Richard the Third, wherein is shown the death of Edward the Fourth, with the smothering of the two young Princes in the Tower; with a lamentable end of Shore's wife, an example for all wicked women. And lastly the conjunction and joining of the two noble Houses, Lancaster and York. As it was played by the Queen's Majesty's Players. 4to, 1594. In Hazlitt's *Shakespear's Library*, 1875.

**Richard the Third :** The Tragedy of King Richard the third. Containing His treacherous Plots against his brother Clarence: the pitiful murder of his innocent nephews: his tyrannical usurpation: with the whole course of his detested life and most deserved death. As it hath been lately Acted by the Right honourable the Lord Chamberlain his servants. By W. Shakespear. 4to, 1597, 1598, 1602, 1605, 1612, 1622, 1629, 1634.

It was revived at Drury Lane, as altered by Colley Cibber, and printed, 4to, 1700.

It appears from an original MS. memorandum that this drama was performed at Drury Lane, February 27, 1713-14. Nine shillings were paid to the printer for the playbill. See the next article.

**Richard the Third, Or the English Prophet :** By Samuel Rowley. Played by the Palsgrave's men at the Fortune Theatre in 1623-4.

From an entry in Sir H. Herbert's *Diary*, under July 27, 1623, it appears that Samuel Rowley was employed to revise Shakespear's play for the Palsgrave's Company.

The second title may have related to the legendary prophecy as to Richard's defeat at Bosworth.

**The Richmond Heiress ; or, a Woman once in the Right :** A comedy by Thomas Durfey. Acted at the Theatre Royal. 4to, 1693.

This play did not meet at first with all the success the author expected from it; but being revived afterwards, with alterations, was very favourably received.

**A Right Woman :** See *A very Woman*.

**Rinaldo and Armida :** A tragedy by J. Dennis. Acted at Little Lincoln's Inn Fields. 4to, 1699.

The scene of this tragedy is laid on the top of a mountain in the Canaries. The musical entertainments in it were composed by John Eccles, excepting a chorus in the fourth act, which is borrowed from H. Purcell's Frost Scene.

**The Rising of Cardinal Wolsey :** A play by Anthony Munday; assisted by Drayton, Chettle, and Smith. Acted in 1601.

**Rivales :** A comedy in Latin by William Gager. Presented in Christchurch Hall, Oxford, by some of the scholars of that society and of St. John's College, before Albertus de Alasco, a Polish Prince Palatine, in June, 1583.

See Peck's *Desiderata Curiosa*, annexed to his *Life of Oliver Cromwell*, p. 21. Wood says that the Polish Prince, "after he had beheld and heard the play with great delight, gave many thanks, in his own person, to the author."



**The Rival Friends :** A comedy by Peter Hausted. 4to, 1632.

The title of this play has somewhat whimsical in it, and bears testimony to the author's uneasiness under censure. He tells you in it, that it was acted before the King and Queen's Majesties, when, out of their prince'y favour, they were pleased to visit their University of Cambridge, on March 19, 1631, "Cried down by Boyes, Faction, Envy, and confident Ignorance, approv'd by the judicious, and now expos'd to the publique Censure by the Author."

His dedication is in the same style, being a copy of verses, inscribed, "to the Right Honourable, Right Reverend, Right Worshipful, or whatsoever he be, or shall be, whom I hereafter may call Patron." It has an introduction, by way of dialogue, between Venus, Phœbus, and Thetis, sung by two trebles and a bass, in which Venus (being Phosphorus as well as Vesper) appears at a window above, as risen, calling to Phœbus (or Sol), who lies in Thetis' lap, at the east side of the stage, canopied by an azure curtain.

The scene between Loveall, Mungrell, and Hammershin, in the third act, is copied from that between Truewit, Daw, and La Foole, in the fourth act of Ben Jonson's *Silent Woman*. The author's vein in his title was, no doubt, suggested by that displayed in the one to the *New Inn*, 1631.

**The Rival Kings ;** or, the Loves of Oroondates and Statira : A tragedy by John Banks, acted at the Theatre Royal. 4to, 1677. The scene, Babylon.

This play is written in rhyme, and the plot taken almost entirely from the Romance of *Cassandra*, excepting what relates to Alexander, the foundation of which may be traced in Quintus Curtius and Justin.

**The Rival Ladies :** A tragi-comedy by J. Dryden. Acted at the Theatre Royal. 4to, 1664, 1669, 1675. The scene, Alicant.

The dedication to this play is a kind of preface in defence of rhyme. The dispute betwixt Amideo and Hypolito, and Gonsalvo fighting with the pirates, is borrowed from Encolpius, Giton, Eumolpus, and Tryphena boarding the vessel of Lycas, in Petronius Arbiter; and the catastrophe has a near resemblance to that of Scarron's *Rival Brothers*.

**The Rival Mother :** A comedy. 8vo, 1678.**The Rival Queens ;** or, the Death of Alexander the Great : A tragedy by Nathaniel Lee, acted at the Theatre Royal. 4to, 1677, 1694. Scene, Babylon.**The Rivals :** See *Two Noble Kinsmen*.**The Rival Sisters ;** or, the Violence of Love : A tragedy by Robert Gould. Acted at Drury Lane. 4to, 1696. The scene, Avon, a village in Portugal.

The representation of this play appears, by the author's complaint in his Epistle, to have been for some time delayed after his first offer of it to the stage; but, when it was acted, it met with a favourable reception. The plot is in great measure borrowed from Shirley's *Maid's Revenge*; but the original story is to be found in Reynolds's *God's Revenge against Murder*. The prologue and epilogue were written by D'Urfey.

**The Roaring Girl.** Or Moll Cut-purse : As it hath been lately acted on the Fortune Stage by the Prince's players. By T. Middleton and T. Decker. 4to, 1611.

In the collected editions of Middleton. This is, doubtless, the play mentioned by Jordan, in his *Walks of Islington and Hogsdon*, act iii., sc. 3, under the title of *The Roaring Girl ;* or, *the Catchpole*. Compare *Mad Pranks of Merry Moll* and *Amends for Ladies*.



**Robert of Sicily**, an old English Morality founded on the French romance of *Robert le Diable*, an English version of which had been published by Wynkyn de Worde, and performed in England in the reign of Henry VII. Not printed.

See further in Collier's *Annals of the Stage*, i. 114; and Hazlitt's *Popular Poetry*, i. 265-6. According to a letter from Cromwell, Earl of Essex, the play was prepared and exhibited at Chester in the time of Henry VIII. at the cost of the City Companies, and it appears that the High Cross, where the performance took place, was newly gilt for the occasion.

**Robert the Second**: "A playe calld Robart the Second, Kinge of Scottes tragedie," written by Decker, Jonson, and Chettle, 1599.

Henslowe's *Diary*, p. 156. This may have been a recension of the *King of Scots*, shown before Elizabeth in 1568.

**Robin Hood**: The Play of Robin Hood, very proper to be played in May Games. 4to, William Copland, n.d.; and 4to, Edward White, n.d.

This play is reprinted in the Robin Hood collections of Ritson and Gutch. "A pastoral pleasant comedie of Robin Hood and Little John" was entered on the books of the Stationers' Company by Edward White on May 18, 1594; but it may be questioned whether the Huth copy is so early. That copy, formerly Farmer's and Daniel's, is undated, and the publisher, Edward White, continued in business till 1620.

**Robin Hood and his Crew of Soldiers**: A comedy, acted at Nottingham on the day of His Sacred Majesty's coronation. 4to, 1661.

This is an interlude alluding to the subject of the day. The outlaws, convinced by the reasoning of the sheriff's messenger, become loyal subjects.

**Robin Hood's Pennyworths**: By William Haughton, mentioned by Henslowe under date of December 20, 1600.

**Roderick**: A play acted at the Rose Theatre in October, 1600.

**Rollo, Duke of Normandy**: See *Bloody Brother*.

**The Roman Actor**: A tragedy by Philip Massinger. Acted at the Black Friars. 4to, 1629. Licensed in October, 1626.

In one copy of the 4to there are two leaves in duplicate, exhibiting textual variations.

**The Roman Bride's Revenge**: A tragedy by Charles Gildon. Acted at the Theatre Royal. 4to, 1697. Dedicated by the publisher, John Sturton, to William Gregory, late Speaker of the House of Commons. Scene, Rome.

**The Roman Empress**: A tragedy by William Joyner. Acted at the Theatre Royal. 4to, 1671.

Langbaine conjectures that, under the character of Valentius, the author has intended to draw that of Constantine the Great; and that Crispus and his mother-in-law Faustina lie concealed under those of Florus and Fulvia. The scene is about the banks of the Tiber; Hostilius and his party are supposed to be on the Roman side of the river, and Valentius with his besiegers on the other.



**The Roman Generals;** or, the Distressed Ladies: A tragedy by John Dover. 4to, 1667. Dedicated to Lord Brook.

The plot of this play, which is written in rhyme, as far as it relates to history, may be traced in Plutarch's Lives of Pompey and Cæsar. The author has, however, laid it down as his maxim, neither rigidly to adhere to historical fact, nor wildly to deviate from it. The scene lies in Gallia, Rome, and other parts of Italy.

**The Roman Virgin:** See *Appius and Virginia*.

**Romanus:** The design of a tragedy called Romanus. By Ja. Co. Harl. MS. 4628. Seventeenth century. Not printed, and left incomplete.

**Romeo and Juliet:**

A Latin play on this story, anterior to Shakespear's, and conjectured by the Rev. Joseph Hunter to be the one alluded to by Arthur Broke in 1562, is in Sloane MS. 1775; but it is incomplete.

**Romeo and Juliet:** An Excellent conceited Tragedy of Romeo and Juliet. As it hath been often (with great applause) played publicly by the right honourable the Lord Hunsdon his servants. By W. Shakespear. 4to, 1597.

This was an imperfect text, as the drama was performed by Lord Hunsdon's servants. The same, with corrections and additions, as it was successively performed by the Lord Chamberlain's men and at the Globe. 4to, 1599, 1609, n.d., 1637.

**Romeo and Juliet:** By James Howard. Not printed.

Downes, in his *Roscius Anglicanus*, p. 22, tells us that Howard altered this tragedy into a tragi-comedy, preserving both Romeo and Juliet alive; so that, when the play was revived in Sir William Davenant's Company, it was played alternately, viz. tragical one day, and tragi-comical another, for several days together.

**Rome's Follies;** Or, the Amorous Fryars: 4to, 1681. Scene, Rome.  
The dedication is signed *N. N.*

**Romulus and Hersilia:** Or, The Sabine War: A Tragedy acted at the Duke's Theatre. 4to, 1683. The scene, Rome.

This is a very good play; the plot taken from Livy, Lib. 1, and Ovid's *Metamorphoses*, Lib. 14. The epilogue was written by Mrs. Behn.

**Rosania;** or, Love's Victory: A comedy by James Shirley.

This is mentioned in his *Poems*, 1646, and was licensed on June 1, 1640.

See *Catalogue of the MSS. in the Public Library, Plymouth*, 1853, where specimens of a drama so called are printed.

**The Round-Heads;** Or, the Good Old Cause: A comedy by Mrs. Behn. Acted at the Duke's Theatre. 4to, 1682. Scene, London.

Great part both of the plot and language of this play is borrowed from Tatham's comedy called the *Kump*.

**The Rover;** Or, the Banish'd Cavaliers: A comedy in two parts, by Mrs. Behn, acted at the Duke's Theatre. 4to, 1677-81.

This bipartite comedy is very entertaining, and contains much business, bustle, and intrigue, supported with an infinite deal of sprightliness. The basis may be found in Killigrew's *Don Thomaso*; or, the *Wanderer*.



The scene of the first part is laid in Naples, during the time of the Carnival, and that of the second at Madrid. It may be added that the incident of Blunt falling through a trap-door, when in bed at a courtesan's lodgings, is taken from a similar adventure of Lazarillo at Imperia's house in Middleton's *Blunt Master Constable*, 1602, which, again, is borrowed from Boccaccio, Day 2, Novel 6.

**Roxana :** Tragedia a plagiarii unguibus vindicata, aucta et agnita ab Auctore, Gulielmo Alabastro. 12mo, 1632.

This tragedy was several times acted in Trinity College Hall, Cambridge; and so admirably, and "so pathetically," we are told, in the *Anglorum Speculum*, that a gentlewoman present thereat, at the hearing of the last words thereof, *Sequar, Sequar*, so hideously pronounced, fell distracted, and never after recovered her senses.

The spurious edition also appeared in 1632. There are manuscript copies of it in MS. Lambeth 838, and in MS. Bibl. Publ. Cantab. Ff. ii. 9.

**The Royal Choice :** A play by Sir Robert Stapylton, entered on the books of the Stationers' Company, November 29, 1653, but not printed.

**The Royal Combat :** A comedy by John Ford, entered on the books of the Stationers' Company, June 29, 1660, but not printed. It is among those in Warburton's list.

**The Royal Exchange :** See *Queen's Exchange*.

**The Royal Flight ;** or, the Conquest of Ireland : A farce. 4to, 1690.

This piece was designed to ridicule the conduct of James II. in his abdication; and the author has drawn most of his characters without any disguise.

**The Royal King and the Loyal Subject :** A tragi-comedy by Thomas Heywood, assisted by Wentworth Smith. 4to, 1637. The scene, London.

This play was acted with great applause. The plot very much resembles that of Fletcher's *Loyal Subject*. It was probably written before the year 1600, when, as the author says, stuffed doublets and trunk hose were in fashion, and is said to have been acted in February, 1597-8 and in 1602. It is occasionally quoted as *Marshal Osrick* or as *Osrick*. Reprinted in Heywood's Dramatic Works.

**The Royal Master :** A tragi-comedy by James Shirley. 4to, 1638. The scene, Naples.

This play was acted at the New Theatre in Dublin, and before the Lord Lieutenant at the Castle; and by the several copies of complimentary verses prefixed to it, being no fewer than ten in number, it is probable that it met with applause.

**The Royal Mischief :** A tragedy by Mrs. De la Riviere Manley. Acted by His Majesty's Servants. 4to, 1696.

The plot, as the author herself informs us in her preface, is taken from a story in Sir John Charlin's Travels; but she has improved the catastrophe by punishing the criminal characters for their amours; whereas in the original tale they are suffered to escape. The scene, the castle of Phasia, in Libardian.

**The Royal Oak :** With other various and delightful Scenes presented on the Water and the Land, celebrated in Honour of . . . Sir Richard Brown, Bar., Lord Mayor of the City of London . . . at the Costs and Charges of the . . . Company of Merchant Taylors. Being twice as many Pageants and Speeches as have been formerly shown. By John Tatham. 4to, 1660.



**The Royal Passage** of her Majesty [Anne of Denmark] from the Tower of London to her Palace of Whitehall, with all the Speeches and Devices both of the Pageants and otherwise, together with her Majesty's several Answers and most pleasing Speeches to them all. 4to, 1604.

Two issues the same year.

**The Royal Shepherdess**: See *Rewards of Virtue*.

**The Royal Slave**: A tragi-comedy by William Cartwright. 4to, 1639, 1640; and in the collected volume of 1651.

There is a MS. copy in the Bodleian Library, mentioned in Bernard's Catalogue, 3340.

The first representation was by the students of Christ Church, in Oxford, before King Charles I. and his Queen, on August 30, 1636. It was acted before the Court on Thursday, January 12, 1635-7, the sum of thirty pounds extra having been paid to Taylor's company "for their paynes in studying and acting the new play sent from Oxford called the Royal Slave." An imperfect MS. of this date occurred among the Heber MSS., No. 1043, and was perhaps the same as that sold at Sothebys, July 5, 1890, No. 1857.

**The Royalist**: A comedy by Thomas Durfey. Acted at the Duke's Theatre. 4to, 1682.

This play met with good success; but, like most of our author's pieces, it is collected from novels. Camilla's trick, played off on her husband, Sir Oliver Old-Cut, for the love of Sir Charles Kinglove, is borrowed from the *Decameron*, Day 7, Novel 9; and the song of "Hey Boys, up go we," in the fourth act, is taken from an Eclogue, by F. Quarles, 1644, called *A Shepherd's Oracle*.

**A Rude Commonalty**: By Thomas Wylby, Vicar of Yoxford. About 1540.

See Collier, *H.E.D.P.*, i. 131.

**Rudens**: A comedy translated from Plautus by Lawrence Echard. 8vo, 1694.

In the collected volume.

**Rule a Wife and Have a Wife**: A comedy by John Fletcher, acted by His Majesty's Servants. 4to, 1640. Licensed in October, 1624.

It was revived with alterations, and printed, 4to, 1696.

**The Rump**: Or, the Mirror of the late Times: A New Comedy, written by J. Tatham, Gent. Acted Many Times with Great Applause at the Private House in Dorset Court. 4to, 1660.

This piece was written soon after the Restoration; and the author, being a steady royalist, has endeavoured to paint the Puritans in the strongest and most contemptible colours. A second edition, newly corrected with additions, appeared, 4to, 1661.

**The Running Masque**:

A masque is alluded to, under this title, in a letter from John Chamberlain to Sir Dudley Carleton, 1619-20.

See *Standing Masque*. This reference serves perhaps to fix pretty nearly the date of the Masques cited in Add. MS. B.M. 10,444.

**Rush**:

From a passage in Act 3, scene 2 of *Gammer Gurton's Needle*, by John Still, performed in 1566, it may be perhaps inferred that this subject had been drama-



tized in some form prior to that date, as the writer seems to describe the scenery employed to accompany the piece :

“*Hodge.* Saw ye never Friar Rush  
Painted on a cloth with a side-long cow's tail  
And crooked cloven feet, and many a hooked nail?  
For all the world (if I should judge) I should reckon him his brother :  
Look, what Friar Rush had, the devil had such another.”

### Rush :

In 1601 William Haughton and John Day wrote a play on this subject, and in August of that year, Henry Chettle seems to have received 10s. from Henslowe for “mending” it. It is no longer known.

### A Sackful of News :

A play with this title was announced to be acted at the Boar's Head, without Aldgate, September 5, 1557 ; but by an order of the Privy Council, the Lord Mayor had the actors previously apprehended, and took their play-book from them, which was sent to the Council. It turned out, however, that the piece was inoffensive, and the actors were set at liberty. See Collier's *H.E.D.P.*, i. 162-3.

**Sacrament :** *The Play of the Sacrament*, a middle-English drama. *Philological Society*, 1860-1.

**The Sacrifice :** A tragedy by Sir Francis Fane. 4to, 1686. The scene, a revolted fort in China.

This play was never acted. It met, however, with approbation from contemporary writers ; three of whom, Tate, Robins, and Behn, have paid it the tribute of complimentary verses, which are published with it. The plot is founded on the story of Bajazet and Tamerlane.

**The Sad One :** A tragedy by Sir John Suckling. 8vo, 1658. The scene, Sicily.

This play was never acted, having been left by the author unfinished. It is rather a sketch or skeleton of a play ; for although it consists of five acts, and seems to have somewhat of a catastrophe, yet none of those acts is of more than half the usual length ; nor are the scenes elaborated. Not in the editions of 1646 and 1648.

**The Sad Shepherd ;** or, a Tale of Robin Hood : A pastoral by Ben Jonson. Folio, 1640, and in Waldron's *Literary Museum*, 1789. The scene, Sherwood.

This piece is printed among the writer's works, but was never acted, as it was left imperfect by him at his death ; only two acts and part of a third being finished.

**The Sailors' Masque :** A masque acted at Court about 1620. Addit. MS. B.M. 10,444.

**Saint Cicily ;** Or, the Converted Twins : A Christian Tragedy by E. M. 4to, 1666. The scene, Rome.

**Saint George :** A miracle-play, acted at Bassingborne, on the feast of St. Margaret, 1511. Not printed.

**Saint George and the Dragon :** A farce or droll acted at Bartholomew Fair in the seventeenth century.

It is alluded to in the *Theatre of Compliments*, 1688. Settle is said to have taken a part in this droll, attired in a dragon of green leather of his own invention.



**Saint George for England :** A play by Wentworth Smith.

This appears in Warburton's list.

**Saint Katharine :**

A miracle-play by Geoffrey, afterward Abbot of St. Albans, a Norman, who had been sent over by Abbot Richard to take upon him the direction of the school of that monastery ; but, coming too late, went to Dunstable, and taught in the abbey there, where he caused this dramatic piece to be acted, perhaps by his scholars. This was long before the year 1110, and probably within the eleventh century. The above play was, for aught that appears to the contrary, the first spectacle of this kind exhibited in these kingdoms ; and, as M. L'Extant observes, might have been the first attempt toward the revival of dramatic entertainments in Europe, being long before the representations of mysteries in France. Matthew Paris, who records this anecdote of the play of St. Katharine, says that Geoffrey borrowed copes from the sacrist of the neighbouring abbey of St. Albans to dress his characters.

**Saint Olave :** A miracle-play, acted in London in 1557.

See Collier's *Annals of the Stage*, i. 167.

**Saint Patrick for Ireland :** An historical play by James Shirley.  
4to, 1640.

A second part to this drama is mentioned in the prologue, but was never published.

**Saint Stephen's Green ;** or, the Generous Lovers : A comedy by William Phillips. 4to, 1700 ; 8vo, 1720. Scene, Dublin.

This piece was acted at the Theatre Royal in Dublin ; but there are no actors' names with the list of *dramatis personæ*. It is dedicated to the Earl of Inchiquin.

**Salisbury Plain :** A comedy so called was entered at Stationers' Hall, November 29, 1653, but not printed.**Salmacida Spolia :** As it was presented by the King and Queen's Majesties at Whitehall, on Tuesday the 21st of January, 1639. A masque by Sir W. Davenant. 4to, 1639.

The scenes and machines, with their descriptions and ornaments, were invented by Inigo Jones, and the music composed by Lewis Richard. Jeffery Hudson acted a little Swiss. In MS. Lansd. 1171 is preserved Inigo Jones's original "ground-platt of a sceane where the side peeces of the sceane doe altogether change with the back shutters comparted by the sceane of the King and Queen's Majesties Masque of Salmacida Spolia in the New Masquing Howse, Whitehall, 1640." Omitted in the folio of 1673.

**The Salutation of Gabriel :** A pageant exhibited at Edinburgh in honour of the marriage of the Princess Margaret and James IV. in 1503.**Sampson :** A play by Edward Juby, assisted by Samuel Rowley. Acted in 1602.**Sapho and Phao,** Played before the Queen's Majesty on Shrove Tuesday by her Majesty's Children and the Boys of Paul's. A Comedy by John Lyly. 4to, 1584, 1591 ; in the editions of 1632 and 1858.

This play was afterward presented at the Black Friars Theatre. The plot is founded on one of Ovid's *Epistles*.



**Sapientia Salomonis :** A Latin tragi-comedy, written by an English hand of the time of Queen Elizabeth.

Add. MS. B.M., 28,061. It was sold among the Bright MSS., No. 225. See Corser's Catalogue, part 4, No. 765.

**Sarpedon :**

"The History of Serpedon shewen at Whitehall on Shrove Twesdaye at nighte, enacted by the Lord Chamberleyns servauntes."—*Revels' Accounts*, 1580. This was probably a play on the story of Sarpedon, son of Zeus and Europa.

**Satiromastix.** Or The untrussing of the Humorous Poet : As it hath been presented publicly by the Lord Chamberlain's servants, and privately by the children of Paul's. By Thomas Decker. 4to, 1603. Reprinted in Decker's Dramatic Works.

This is a retaliation on Ben Jonson, who, in his *Poetaster*, had severely lashed our author under the character of Crispinus ; Decker has retorted by introducing his contemporary on the stage under the title of Horace Junior.

**The Satyrs' Masque :** Seventeenth century. Addit. MS. B.M. 10,444.

**Sawney the Scot :** See *Taming of a Shrew*.

**Scaramouch** A Philosopher, Harlequin, a School-Boy, Bravo, Merchant, and Magician : A comedy by Edward Ravenscroft, acted at the Theatre Royal. 4to, 1677.

This comedy is made up of the compounded plots of three plays of Molière, viz., the *Mariage Forcé*, the *Bourgeois Gentilhomme*, and the *Fourberies de Scapin*.

**The Scholar :** A comedy by Richard Lovelace, acted at Gloucester Hall and Salisbury Court. Not printed.

The Prologue and Epilogue are given in Lovelace's *Lucasta*, 1649.

**The School Moderator :**

This piece I have not seen, but it is perhaps analogous to the *Combat of Caps*, 1648.

**The School of Compliment :** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to, 1631, 1633, 1637.

This is probably the same play which is mentioned in Herbert's *Diary*, under the date of February 11, 1625 : "For the Cock-pit Company, a new play called Love Tricks with Compliments."

It was reprinted in 1667, under the title of *Love Tricks, or the School of Compliments*, as it is now acted by his Royal Highness the Duke of York's servants at the Theatre in Little Lincoln's Inn Fields.

The author in a prologue to the original edition declares this to be the "first fruits of his muse," and that he "meant not to swear himself a factor to the scene."

**School-Play :** An interlude. 8vo, 1664.

This little piece, which consists of only five scenes, was prepared for, and performed in, a private grammar-school in Middlesex, in the year 1663, and probably was written by the master of the school. In it are presented the anomalies of the chiefest part of grammar ; and it is accommodated to that book which the author says is of the most use and best authority in England, viz. the *Grammatica Regia*.



**Scipio Africanus :**

"The History of Cipio Africanus, shewen at Whitehall the Sondaie night after newe yeares daie, enacted by the Children of Pawles."—*Revels' Accounts*, 1580.

**Scogan and Skelton :** A play by William Rankins. Acted in 1600.

Richard Hathway assisted in this piece.

**The Scornful Lady :** A Comedy. As it was Acted with great applause by the Children of her Majesty's Revels in the Black Friars. Written by Francis Beaumont and John Fletcher. 4to, 1616, 1625, 1630, 1635, 1639, 1651. Scene, London.

The droll of the *False Heir* in the *Wits, or Sport upon Sport*, 1673, and that of *The Feigned Shipwreck ; or, the Imaginary Heir* in the *Stroller's Paquet Opened*, 1742, are taken from this piece.

**The Scots Figaries ; or, a Knot of Knaves :** A comedy by John Tatham. 4to, 1652 ; 12mo, 1735.

Great part of this play, which is an attack on the Scottish army and the Covenant, is written in the Scottish dialect.

**The Scourers :** A comedy by Thomas Shadwell. Acted by their Majesties' Servants. 4to, 1691.

This play contains a great deal of low humour ; yet, although Langbaine entirely acquits our author of plagiarism with respect to it, the character of Eugenia seems to be copied from Harriet, in Sir George Etherege's *Man of Mode*.

**Scyros :** A pastoral, acted at Cambridge before Prince Charles and the Count Palatine in March, 1612-13. By S. Brookes, of Trinity College. The scene, Scyros, and the time of action twelve hours.

There are MS. copies of it in the University, Emmanuel, and other College libraries. See *Notes and Queries*, 3rd series, ix. 267.

**The Scythian Shepherd :** See *Tamburlaine*.**The Seaman's Honest Wife :** See *Launching of the Mary*.**The Sea Voyage :** A comedy by Beaumont and Fletcher. Folio, 1647.

The design of this play is borrowed from Shakespear's *Tempest* ; and the scene lies, as it does in that play, first at sea, and afterward on a desert island. It was first acted in 1622. It was revived, with considerable alterations for the worse, by Dufey in 1686.

**Sebastian, King of Portugal :** A play by Henry Chettle and Thomas Decker, acted in 1601.**The Second Maiden's Tragedy :** MS. in the Lansdowne Collection.

It was entered at Stationers' Hall, October 31, 1611, and again September 9, 1653. The name of the author in the manuscript seems, from the traces of the letters, originally to have been *Thomas Goffe*, but this is carefully obliterated, and *George Chapman* substituted in its stead, which has again been blotted out to make room for *William Shakespear*, written by a recent hand ; but there is a theory that it may be identical with Massinger's lost play of the *Tyrant*, which can only mean that Massinger founded his piece upon the earlier one. This play consists of two distinct plots ; one borrowed from the story of the *Curious Impertinent* in *Don Quixote* ; the other, which exhibits the conduct of the tyrant, respecting the dead body of his mistress, from Camoens' *Lusiad*. In Hazlitt's Dodsley.



**Secret Love**; or, the Maiden Queen: A tragi-comedy by J. Dryden.  
Acted at the Theatre Royal. 4to, 1668, 1669, 1691. The scene, Sicily.

The plot of the serious part of this play is founded on a novel called the *History of Cleobuline, Queen of Corinth*, part vii., book 7, under whose character that of the celebrated Christina of Sweden has been confidently affirmed to be represented. The characters of Celadon, Florimel, Olinda, and Sabina, are borrowed from the history of Pisistrata and Corinth, in the *Grand Cyrus*, part ix., book 3; and that of the French Marquis, from *Ibrahim*, part ii., book 1. Dryden has also made some use of Shirley's *Changes*; or, *Love in a Maze*.

"To the King's House, to see the Maiden Queene, a new play of Dryden's, mightily commended for the regularity of it, and the strain and wit; and, the truth is, there is a comical part done by Nell, which is Florimell, that I never can hope ever to see the like done again by man or woman. The King and Duke of York were at the play. But so great performance of a comical part was never, I believe, in the world before, as Nell do this."—Pepys' *Diary*, March 2, 1666-7.

**See Me, and See Me Not**: See *Hans Beer-Pot*.

Phillips, however, in his *Theatrum Poetarum*, 1675, assigns a play with this title to Thomas Nash.

**Sejanus his Fall**: Written by Ben: Jonson. 4to, 1605.

This play was first acted in 1603, and is ushered into the world by nine copies of commendatory verses. When the author republished it in 1616, he says that it had outlived the malice of its enemies.

The copy given by the poet to his friend Francis Crane is on large paper, with an interesting inscription. It is now in the Huth Library.

**Seleo and Olempo**: See *Cælo*.

**Self Interest**, or The Belly Wager: A pleasant Italian Comedy.

Written in prose by Sigre Nicolo Secchi, and translated into English by W[illiam] R[aymes], per gusto suo.

Folio MS. of 52 leaves, formerly at Donnington.

**Self Love**:

"Gevyn on Shrove-monday to the King's players, who playd the play of Self-love, xxx."—*MS. account-book*, 1551-56.

**Selimus**: The First Part of the Tragical Reign of Selimus, sometime Emperor of the Turks, and grand-father to him that now reigneth. Wherein is shown how he most unnaturally raised wars against his own father Bajazet; and prevailing therein, in the end caused him to be poisoned; also with the murthuring of his two brethren Corcut and Acomat. As it was played by the Queen's Majesty's players. 4to, 1594, 1638.

The plot of this play is taken from Turkish history. The issue of 1638, which is only a new title-page, has the initials T. G. added to it by the printer, to impose the piece on the public as the production of Thomas Goffe, who had written two other plays founded on Turkish history; but Goffe was not born till 1592. In the conclusion, the author promises a second part, which probably he never was encouraged to produce; though to some tastes he held out this strong temptation:

"If this First Part, Gentles, do like you well,  
The Second Part shall greater murthers tell."

**Selindra**: A tragi-comedy by Sir William Killigrew. 8vo, 1665; folio, 1666. Scene, Byzantium.



**Senile Odium** : A Latin comedy by P. Hausted, acted by the students of Queen's College, Cambridge. 12mo, 1633.

**Senilis Amor** : A Latin comedy, 1635. MS. Rawl. Poet. 9.

**The Sepulture and Resurrection** : Two dramas, by Bishop Bale.

**The Serenade** :

"Home, and there met with a letter from Captain Silas Taylor, and, with it, his written copy of a play that he hath wrote, and intends to have acted. It is called the Serenade or Disappointment, which I will read, not believing he can make any good of that kind."—Pepys' *Diary*, May 7, 1669.

**The Sermon of Folly** : An interlude, by Sir David Lindsay. 4to, 1602.

**Serpedon** : See *Sarpedon*.

**Sertorius** : A tragedy by John Bancroft. Acted at the Theatre Royal. 4to, 1679.

The plot of this tragedy is founded on Plutarch (Life of Sertorius), Velleius Paternulus, Florus, and other historians. The scene lies in Lusitania, and the epilogue is written by Ravenscroft.

**The Set at Maw** : See *Maw*.

**The Set at Tennis** : A play by Antony Munday, purchased by Henslowe's company in December, 1602.

Compare *Fortune at Tennis* and *World Lost at Tennis*.

**The Seven Ages of Man** : A play performed in the time of Charles II.

See Hunter's *New Illustrations of Shakespear*, i. 344.

**The Seven Champions of Christendom** : Acted at the Cock-pit, and at the Bull, in St. John's Street, with general liking. And never printed till this year, 1638. By John Kirke. 4to, 1638.

The plot of this piece is taken from Johnson's prose romance, and it may be found also in Heylin's *History of St. George*, 1631. Reprinted in *Old English Drama*, 1830.

**The Seven Days of the Week** : Acted, as Henslowe tells us, June 3, 1595.

A second part was produced in January, 1595-6. It is only at present known from an interlude introduced into the *Christmas Prince*.

**The Seven Deadly Sins** : In two parts. By Richard Tarlton. 1585-6. No longer known, and perhaps not printed.

The First Part occurs in the *Revels' Accounts* under January 6, 1585-6: "An Invention called Five Plays in One by the Queen's Servants on Twelfth day." The Second Part is described under February 21 following: "An Invention of Three Plays in One by the Queen's Servants on Shrove Sunday." The latter was to have been exhibited at Somerset Place; but Elizabeth did not come. The First Part seems to have been performed in the Hall of the palace at Greenwich.

Henslowe mentions a piece so called as having been acted at his theatre in 1597.

It is thus alluded to in Harvey's *Four Letters*, 1592: "Not dunsically botched up, but right formally conveyed, according to the stile and tenour of Tarletons president, his famous play of the Seaven Deadly Sinnes; which most



deadly, but most lively playe, I might have seene in London : and was verie gently invited thereunto at Oxford by Tarleton himselfe."

The original plot of this play, a kind of scheme for the actors, is preserved at Dulwich College. A copy of the second part of the Plot is given in Johnson and Steevens's *Shakespear*, 1793, vol. ii. Dunbar has the *Dance of the Seven Deadly Sins* among his poems, and Randolph refers to it in his *Muses' Looking-Glass*, i. 4. See a long description of it in Collier's *History of the Stage*, iii. 394.

**The Seven Wise Masters :** A play by William Haughton, assisted by Chettle, Decker, and Day. Acted in 1600.

**The Several Affairs :** A comedy by Thomas Meriton.

This piece was neither acted nor printed ; but, as the author himself informs us in the dedication to his *Wandering Lover*, was only reserved as a pocket-companion for the amusement of his private friends.

**The Several Wits :** A comedy by the Duchess of Newcastle. Folio, 1662.

**The Sexton, or the Mock Testator :** A droll formed out of Beaumont and Fletcher's *Spanish Curate*. Printed in the *Wits*, 1672.

**The Sham Lawyer ; Or, the Lucky Extravagant :** A comedy by Dr. James Drake. As it was damnably acted at the Theatre Royal in Drury Lane. 4to, 1697. The scene, London.

This play is mostly borrowed from the *Spanish Curate* and *Wit without Money*.

**Shank's Ordinary :** A comedy by John Shancke, the player, acted at the Blackfriars' Theatre, 1623-4. Not printed.

**The She Gallants :** A comedy by Lord Lansdowne. Acted at Lincoln's Inn Fields. 4to, 1696.

This comedy was written when the author was extremely young.

**The Shepherd's Holiday :** A pastoral tragi-comedy. Acted before their Majesties at Whitehall by the Queen's Servants. By Joseph Rutter. 8vo, 1635. The scene, Arcadia.

The piece is written in blank verse, and is recommended by two copies of verses ; the one from Ben Jonson, who calls the author his dear Son (in the *Muses*), and his right learned Friend, and the other from Thomas May. The episode of Sylvia and Thyrsis has been surmised to allude to the intimacy between Sir Kenelm Digby and the Queen.

At the end is a pastoral elegy on the death of the Lady Venetia Digby, written in the character of her husband Sir Kenelm, to whom this play is dedicated. Reprinted in Hazlitt's *Dodsley*.

**The Shepherds' Holiday :** A Pastoral by Sir William Denny, 1651. A folio MS. of 23 leaves.

Printed by me in my *Inedited Poetical Miscellanies*, 1870.

**The Shepherds' Masque :** A masque acted at Court, temp. Jac. I.

**The Shepherd's Paradise :** A pastoral by Walter Montague. 8vo, 1659.

There is a MS. copy of this pastoral in MS. Sloane 3649, which has a prologue between Apollo and Diana, commencing, "What newes, Apollo, from the highest spheres?" This piece was acted privately before King Charles I. at Denmark House, January 8, 1633, by the Queen and her Ladies of Honour,



whose names are set down in the *dramatis personæ*. It is, however, thus ridiculed by Suckling in his *Session of the Poets*, as being perfectly unintelligible :

“Wat Montague now stood forth to his trial,  
And did not so much as suspect a denial;  
But witty Apollo ask'd him first of all,  
If he understood his own pastoral.”

In an advertisement of books, dated 1664, as “lately printed for John Starkey at the Miter nere Temple-bar in Fleet-street,” occurs “the Shepherds Paradise, a pastoral comedy, written by the honourable Walter Mountague, Esq.”

**The She Saint :** A play by Robert Daborne, written in 1614, and sold to Henslowe in that year.

“Paid unto Mr. Daborne the 2 of Aprell, 1614, in earnest of the Shee Saynte, at his own howsse, the some of viijs.”—*Diary*.

**She Ventures, and He Wins :** A comedy acted at Lincoln's Inn Fields. 4to, 1696. The scene, London.

This play was written by a young lady, who signs herself Ariadne. Motteux wrote the epilogue.

**She Would if She Could :** A comedy by Sir George Etherege, acted at the Duke of York's Theatre. 4to, 1668.

According to Dennis, this play met with ill success on its first representation, a statement confirmed by Pepys: “How full was the house, and how silly the play, there being nothing in the world good in it, and few people pleased in it.”

**The Ship :** A play, or perhaps a shorter performance, acted before 1611.

“Faith, I have a great mind to see Long Meg and the Ship, at the Fortune.”—Field's *Amends for Ladies*. These were pretty clearly two separate pieces.

**A Merry and Pleasant Comedy Never before Printed, Called A Shoemaker a Gentleman :** As it hath been sundry times Acted at the Red Bull and other Theatres with a general and good Applause. By William Rowley. 4to, 1638.

It was afterwards revived at the Theatre in Dorset Garden. The plot of this play is founded on Deloney's *History of the Gentle Craft*, first printed in 1598.

**The Shoemakers' Holiday.** Or, *The Gentle Craft*: With the humorous life of Simon Eyre, Shoemaker, and Lord Mayor of London. As it was acted before the Queen's most excellent Majesty by the right honourable the Earl of Nottingham, Lord High Admiral, his Servants. By Thomas Decker. 4to, 1600, 1610, 1618, 1631, 1657.

The story is also taken from the above-mentioned novel. Henslowe, in his *Diary*, July 15, 1599, notes the loan of £3 to Thomas Downton and Samuel Rowley to buy this play from Decker.

**Shore :** The History of the Life and Death of Master Shore and Jane his Wife, as it was lately acted by the Earl of Derby his servants. Licensed to John Oxenbridge and John Busby, August 28, 1599.

According to Collier, there were several plays on this subject. See a curious passage in Brooke's *Ghost of Richard the Third*, 1614, repr. 37.

This play is mentioned in the *Knight of the Burning Pestle*, and may be the second part of Heywood's *Edward the Fourth*. One of the pieces, however, on the subject of Jane Shore, was written by Chettle and Day about the year 1598, and was altered for Lord Worcester's Company in 1602.



**The Show of the World :** A "motion" licensed by Sir Henry Herbert in 1624.

**Sicelides :** A Piscatory. As it hath been Acted at King's College in Cambridge. By Phineas Fletcher, 4to, 1631.

Published anonymously. It was intended originally to be performed at King's College, Cambridge, before King James the First ; but His Majesty leaving the University sooner, it was represented before the University, March 13, 1614-15, at King's College. There is an old MS. copy of it in the British Museum, MS. Addit. 4453. Scene, Sicily.

**The Sicilian Usurper :** See *Richard the Second*.

**Sicily and Naples ;** or, the Fatal Union : A tragedy by Samuel Harding. 4to, 1640. The scene, Naples.

This play is recommended by seven copies of verses prefixed to it.

**Sideto-Thriambos.** Or Steel and Iron Triumphant : Applauding the Advancement of Sir Sebastian Harvey, Knight, to the Dignity of Lord Mayor of London. Taking his seat in the same authority at Westminster on Thursday, being the 29 day of October, 1618. Performed in hearty love to him, and at the charges of his kind brethren, the Right Worshipful Company of Ironmongers. Devised and written by A[nthony] M[unday], Citizen and Draper of London. 4to, 1618.

**The Siege :** A tragi-comedy by Sir William Davenant. Folio, 1673. Scene, Pisa.

**The Siege ;** or, Love's Convert : A tragi-comedy by William Cartwright. 8vo, 1651.

This play is dedicated in verse to King Charles I. The scene lies at Byzantium ; and the story of Misander and Leucasia is founded on that of Pausanias and Cleonice in Plutarch's life of Cymon ; as is the injunction, which the rich widow Pyle lays upon her lovers, on the *Decameron*, Day ix., Novel 1.

**The Siege and Surrender of Mons :** A Tragi-Comedy, exposing the villainy of the Priests and the Intrigues of the French. 4to, 1691.

The plot of it is founded on the siege of Mons by the French, in the year 1641. The scene lies in Mons and the French camp before it ; but the play was never acted.

**The Siege of Babylon :** A tragi-comedy by Samuel Pordage. Acted at the Duke's Theatre. 4to, 1678.

This play is founded on the Romance of *Cassandra*. The siege lies in Babylon and in the fields adjacent.

**The Siege of Constantinople :** A tragedy, acted at the Duke's Theatre. 4to, 1675.

This play, though published anonymously, is said by Downes in the *Roscius Anglicanus* to be written by Nevil Payne. The plot may be found by perusing Heylin's *Cosmography*, Knolles' *Turkish History*, etc. The scene, Constantinople.



**The Siege of Derry :** A tragi-comedy, 1692.

This is quoted in the *British Theatre* as "Piety and Valour; or, Derry Defended."

**The Siege of Dunkirk ;** A play by Charles Massey. Acted in 1602. Not printed.

It is mentioned in Henslowe's *Diary*, p. 231, that Edward Alleyn played the part of the pirate.

**The Siege of Edinburgh Castle :** A play by John Davidson, 1573.

Referred to in Andrew Melville's *Diary* under July; Chambers (*Domestic Annals of Scotland*, i. 74) places it, doubtless in error, under 1571.

"This yeir, in the monethe of July, Mr. Jhone Davidstone, one of our Regents, maid a play at the mariage of Mr. Jhone Coluin, quhilk I saw playit in Mr. Knox' presence, wherein according to Mr. Knox' doctrine the Castell of Edinburgh was besieged, takin, and the Captain, with ane or twa with him, hangit in effigie."—*Melville*, quoted by Chambers.

**The Siege of London :**

A play so called is mentioned in Henslowe's *Diary*, the first time under the date of December 26, 1594. It may be the Second Part of Heywood's *Edward the Fourth*, 1600.

**The Siege of Memphis ;** or, the Ambitious Queen: A tragedy by Thomas Durfey. Acted at the Theatre Royal. 4to, 1676.

The plot is in some measure borrowed from history, and the scene is Memphis besieged.

**The Siege of Namur :** A droll acted at Bartholomew Fair.

It is mentioned in Sorbier's *Journey to London*, 1698.

**The Siege of Rhodes,** made a Representation by the Art of Prospective in Scenes, and the Story sung in Recitative music, at the Back Part of Rutland House, in the Upper end of Aldersgate Street: A play, in two parts, by Sir William Davenant. 4to, 1656, 1659.

Both these plays met with great approbation. They were written during the time of the Civil Wars, when the stage lay under a prohibition, and were revived in 1663 at Lincoln's Inn Fields, when Sir William himself obtained the management of the theatre. The plot, as far as it has a connection with history, is to be found in the several historians who have given an account of this remarkable siege in the reign of Solymann the Second, who took the city in the year 1522. The scene, Rhodes, and in the camp near it. The edition of the piece, as enlarged and altered, appeared, 4to, 1663.

**The Siege of Troy :** A tragi-comedy, as it has been often acted with great applause.

Annexed to an early chapbook called *The History of the Trojan Wars*.

**The Siege of Urbino :** A tragi-comedy by Sir William Killigrew. Folio, 1666. Scene, Pisa.

There is a MS. of this play in MS. Bodl. Rawl. Poet. 29.

**The Silent Woman :** See *Epicene*.**Silvanus :** A Latin comedy by one Rollinson, acted at Cambridge in 1596. A copy of it, transcribed in 1600, is in MS. Douce 234.



**The Silver Age**, Including the love of Jupiter to Aladena : the birth of Hercules, and the Rape of Proserpine. Concluding with the Arraignment of the Moon. Written by Thomas Heywood. 4to, 1613.

It was the second of the series of *Ages*. Reprinted in Heywood's Dramatic Works.

**Silvia** : A Latin comedy or Pastoral by Philip Kynder. Temp. Charles I.

In MS. Ashmole 788 is a Latin epistle which was "prefixt before my Silvia, a Latin comedie or pastorall, translated from the Archadia, written at eighteen yeers of age."

**Simo** : A Latin comedy. 4to, 1652.

**Simon the Leper** : A drama by Bishop Bale, named only in his catalogue of his own works.

**Simpkin** : The Humours of Simpkin, a droll. Printed in the *Wits, or Sport upon Sport*, 8vo, 1672.

**Simpleton the Smith** : A droll printed in the *Wits*, 1672.

This was one of the most popular drolls of the seventeenth century. Robert Cox was celebrated for performing the part of the smith in this piece.

**Singer's Voluntary** : A play by John Singer, acted in 1602.

This must have been a piece of some importance, or, at any rate, commercial value, or Henslowe would not have given £5 for it. See Collier's *Bibl. Cat.*, ii. 209.

**Sir Antony Love**; or, the Rambling Lady: A comedy by Thomas Southern. Acted at the Theatre Royal. 4to, 1691, 1698. The scene, Montpelier.

This play met with great applause. The author, in his Dedication, makes his acknowledgments to Mrs. Mountfort for her excellent performance of Sir Antony, the principal character.

**Sir Barnaby Whigg**; or, No Wit Like a Woman's: A comedy by Thomas Durfey, acted at the Theatre Royal. 4to, 1681. Scene, London.

The principal plot of this play is founded on a novel of Bremond, called the *Double Cuckold*; and part of the humour of Capt. Porpuss is borrowed from Marmion's *Fine Companion*.

**Sir Cliomon** : The History of the two valiant Knights, Sir Clyomon Knight of the Golden Shield, Son to the King of Denmark : And Clamydes, the white Knight, Son to the King of Suavia. As it hath been sundry Times acted by her Majesty's Players. 4to, 1599.

Reprinted in Peele's Works, ed. Dyce, vol. 3. But Mr. Fleay seems to be confident that it was from the pen of Robert Wilson.

**Sir Courtly Nice**; or, It Cannot Be : A comedy by J. Crowne. 4to, 1685.

This play was written at the command of King Charles II. The plot, and part of the play, is taken from a Spanish comedy called *No puede ser* (*It cannot be*) and from St. Serfe's *Tarugo's Wiles*.



**Sir Francis Bacon's Masque:** In two parts. 1613. Addit. MS. B.M. 10,444.

Compare *Marriage of Thames and Rhine*.

**Sir Giles Goose-Cap Knight:** A Comedy presented by the Children of the Chapel. 1606, 1636, n.d.

In the two later quartos it is said to have been acted with great applause at the Private House in Salisbury Court.

**Sir Hercules Buffoon;** Or, the Poetical Squire: A comedy by John Lacy. Acted at the Duke's Theatre. 4to, 1684.

This play was not published, nor brought on the stage, till about three years after the author's decease. The prologue was written by Dufey, and contains a great compliment to the author in his capacity of an actor. Jos. Haynes the comedian wrote the epilogue, and spoke both that and the prologue, which were printed the same year on a broadside.

**Sir Jerome Poole's Masque:** About 1620. Addit. MS. B.M. 10,444.

**Sir John Mandeville:** A play acted, according to Henslowe, February 24, 1591-2. Not now known.

**Sir John Oldcastle:** The first part of the true and honourable history of the Life of Sir John Oldcastle, the good Lord Cobham. As it hath been lately acted by the Earl of Nottingham, Lord High Admiral of England, his servants. 4to, 1600.

There were two editions in 1600; on the title of most copies of the former and less correct the name of Shakespear occurs as the author. It appears from Henslowe's *Diary*, that it was written in 1599 by Munday, Drayton, Wilson, and Chettle. A second part was licensed August 11, 1600, but is not known to exist; it appears to have completed the story, including Oldcastle's martyrdom.

**Sir Martin Mar-all;** Or, the Feign'd Innocence: A comedy by J. Dryden. Acted at the Duke's Theatre. 4to, 1668, 1678, 1691.

The plot and great part of the language of Sir Martin and his man Warner, are borrowed from Quinault's *Amant Indiscret* and the *Etourdi* of Molière. Warner's playing on the lute instead of his master, and being surprised by his folly, is taken from M. du Parc's *Francion*, book 7; and the incident of Old Moody and Sir John being hoisted up in their altitudes, owes its origin to a like incident in Marmion's *Antiquary*. Downes says, the Duke of Newcastle gave this play to Dryden, who adapted it to the stage; and it is remarkable, that it is entered at Stationers' Hall as the production of that nobleman. It seems to have been originally called *The Feigned Innocence; or, Sir Martin Mar-all*.

Pepys notes under August 16, 1667: "My wife and I to the Duke's playhouse, where we saw the new play acted yesterday, the Feign Innocence, or Sir Martin Marall, a play made by my Lord Duke of Newcastle, but, as everybody says, corrected by Dryden. It is the most entire piece of mirth, a complete farce from one end to the other, that certainly was ever writ. I never laughed so in all my life, and at very good wit therein, not fooling. The house full, and in all things of mighty content to me."

**The Life and Death of Sir Martin Skink,** with the Wars of the Low Countries. A play by Richard Brome and Thomas Heywood. Entered on the books of the Stationers' Company, April 8, 1654, but not printed.



**Sir Patient Fancy :** A comedy by Mrs. Behn, acted at the Duke's Theatre. 4to, 1678.

The hint of Sir Patient Fancy is borrowed from Molière's *Malade Imaginaire* ; and those of Sir Credulous Easy and his groom Curry from the *M. Pourceaugnac* of the same author, or from the earlier use of them by Brome in his *Damoiselle*. The scene lies in two different houses in London.

**Sir Solomôn ;** or, the Cautious Coxcomb : A comedy, acted at the Duke of York's Theatre. 4to, 1671, 1691. The scene, London.

This play is very little more than a translation from the *Ecole des Femmes* of Molière, and is owned to be such by John Caryl, of West Grinstead, a Roman Catholic, in the epilogue to it. It was represented for twelve successive days.

**Sir Thomas More :** A play. Harl. MS. 7368. Edited for the Shakespeare Society by A. Dyce, 8vo, 1844.

The eight introductory lines of this drama are common to it and the interlude of the *Disobedient Child*, by Thomas Ingelend, 1565.

**Sir Thomas Wyatt :** The Famous History of Sir Thomas Wyatt. With the Coronation of Queen Mary, and the coming in of King Philip. As it was played by the Queen's Majesty's Servants. Written by Thomas Decker and John Webster. 4to, 1607, 1612.

Reprinted in Webster's Works. But most of the corruptions of the old copies have been retained.

**The Sisters :** A comedy by J. Shirley. Acted at the Private House, Black Friars. 8vo, 1652. Scene, Parma.

It was licensed in April, 1642, and was probably the last drama so authorized before the Civil War.

**The Six Clothiers of the West :** A play by Richard Hathwaye, Wentworth Smith, William Haughton, and John Day. Mentioned by Henslowe under date of November 12, 1601, but no longer known.

This drama was doubtless based on Deloney's *Thomas of Reading*, originally printed before 1600, in which year it is not only mentioned in *Kempes Nine Daies Wonder*, but was appropriated by Henry Roberts in a tract entitled *Haigh for Devonshire*. Henslowe also quotes the piece before us as the *Six Yeomen of the West*, the sub-title of Deloney's prose narrative.

**The Six Days' Adventure, Or the New Utopia :** A Comedy, As it is Acted at the Duke of York's Theatre. 4to, 1671. The scene, Utopia.

This play by Edward Howard miscarried in the representation ; and the witty Lord Rochester wrote a sharp invective against it ; notwithstanding which, when it appeared in print, it was ushered into the world with commendatory copies of verses by Mrs. Behn, Ravenscroft, and others.

**Six Fools :** A play acted before the Court in 1567-8.

**Six Seamen :**

"A Maske of Sixe Seamen, prepared to have ben shewed [February 12, 1583] but not used, made of sondrey garmentes, and store within the office."—*Revels' Accounts*, 1582.

**The Six Yeomen of the West :** See *The Six Clothiers*.



**The Slighted Maid :** A Comedy. Acted with great applause at the Theatre in Little Lincoln's Inn Fields by his Highness the Duke of York's Servants. By Sir Robert Stapylton. 4to, 1663. The scene, Naples.

The epitaph made by Decio upon Iberio and Pyramena is borrowed from Martial's celebrated epigram of Arria and Pætus, lib. i., ep. 14. Dryden says of this play, there is nothing in the first act "but what might have been said or done in the fifth ; nor anything in the midst, which might not have been placed as well in the beginning or the end." Dedicated to the Duke of Monmouth.

**The Sociable Companions ;** or, the Female Wits : A comedy by the Duchess of Newcastle. Folio, 1668.

**The Soldier :** A tragedy by Richard Lovelace. Not printed.

**The Soldier'd Citizen :** See *Crafty Merchant*.

**The Soldiers' Fortune :** A comedy by Thomas Otway, acted with great success at the Duke's Theatre. 4to, 1681, 1687.

The plot of this play is by no means new. Lady Duncce making her husband an agent for the conveyance of the ring and letter to her gallant Captain Beaupard, is evidently taken from Molière's *Ecole des Maris*, and had besides been already introduced into Marston's *Fawn*, 1606, and *Flora's Vagaries*, by R. Rhodes, 1671.

**The Solemnities and Triumphs** done and made at the espousal and marriage of the King's daughter, the Lady Mary, to the Prince of Castile, Archduke of Austria. 4to, R. Pynson [1507].

**Soliman and Perseda :** The Tragedy of Solyman and Perseda. Wherein is laid open Love's Constancy, Fortune's Inconstancy, and Death's Triumphs. 4to, 1599, and n.d.

This old piece is not divided into acts, although *Actus Primus* is marked ; and Langbaine supposes it was never acted. Hawkins (*Origin of the English Drama*, vol. ii., p. 197) rightly conjectures it to be one of the productions of Thomas Kyd. It was entered on the books of the Stationers' Company, November 20, 1592.

The plot is in great measure borrowed from the first novel in Wotton's *Courtlie Controversie of Cupid's Cautels*, 1578, whence our author adopted the names of Soliman, Perseda, Erastus, Brusor, Piston, and Lucina. The character of Basilisco was of his own invention.

Dr. Bliss's copy bore on the title the words "Newly corrected and amended ;" but it was really identical with all others known in other respects.

**The Solitary Knight :**

"The Historie of the Solitarie Knight, showen at Whitehall on Shrovesundaie at night, enacted by the Lord Howardes servauntes."—*Revels' Accounts*, 1576.

**Solomon's Wisdom :**

An interlude printed in the *Wits*, 1672.

**Solyman :** A Latin tragedy, dated March, 1581. MS. Lansd. 723.

In the list of characters are *Solimannus Rex* and *Mustapha filius Solymani*.

**Somebody, Avarice, and Minister :**

A fragment of two printed leaves is at Lambeth Palace of a satirical interlude, in which these are characters.



**The Sophister :** A Comedy. By Richard Zouch, of New College, Oxford. 4to, 1639.

It was acted at Oxford, and has a prologue spoken by Mercury, as the God of Eloquence, and addressed to the academical auditory.

**Sophomorus :** A Latin comedy, dated 1620, formerly in the Bliss collection.

**Sophompaneas :** Hugo Grotius, his Sophompaneas, or Joseph. A Tragedy. With Annotations by Francis Goldsmith. 8vo [1652].

**Sophonisba :** See *Wonder of Women*.

**Sophonisba ;** or, Hannibal's Overthrow, a tragedy by Nathaniel Lee, acted at Drury Lane. 4to, 1676, 1693, 1697. The scene, Zama.

Dryden wrote a prologue to this tragedy, which was spoken at Oxford in 1680.

**The Sophy :** As it was acted at the Private House in Black Friars by his Majesty's Servants. A tragedy by Sir John Denham. Folio, 1642.

This is built on the same story in Herbert's *Travels*, on which Baron has constructed his *Mirza*.

**The Soul's Warfare,** comically digested into scenes, acted between the Soul and her Enemies: A tragi-comedy by Richard Tuke. Dedicated to the Countess of Warwick. 4to, 1672.

It was published the same year under the title of the *Divine Comedian, or the Right Use of Plays*, improved in a Sacred Tragi-Comedy. The object is to illustrate the temptations to which the soul is exposed.

**The Spanish Bawd** represented in *Celestina* : Or, the Tragi-Comedy of Calisto and Melibea : Wherein is contained, besides the Pleasantness and Sweetness of the Style, many philosophical Sentences and profitable Instructions necessary for the younger sort : Shewing the Deceits and Subtilties housed in the Bosoms of false Servants and Coney-catching Bawds. Folio, 1631. Translated by Don Diego Pseudeser [James Mabbe]. The scene, Spain.

This play is the longest that was ever published, consisting of twenty-one acts. It was written originally in Spanish, by Fernando de Roxas de la Puebla de Montalvan, whose name is discoverable by the beginning of every line in an acrostic or copy of verses prefixed to the work. Compare *Beauty of Women*.

**The Spanish Captive :** See *Fair Spanish Captive*.

**The Spanish Curate :** A comedy by Beaumont and Fletcher. Folio, 1647.

This comedy was acted at Court in December, 1622. The plot of Don Henrique, Ascanio, Violante, and Jacintha, is borrowed from Giraldo's *History of Don John*, p. 202, and that of Leandro, Bartolus, Amarantha, and Lopez, from the *Spanish Curate* of the same author, p. 214.

**The Spanish Duke of Lerma :** A play by Henry Shirley, entered on the books of the Stationers' Company, September 9, 1653, but not printed.

**The Spanish Fig :** See *Noble Soldier*.



**The Spanish Friar** ; or, the Double Discovery : A tragi-comedy by John Dryden. Acted at the Duke's Theatre. 4to, 1681, 1686, 1690. The scene, Arragon.

Langbaine charges the author of this play with casting a reflection on the whole body of the clergy in his character of Dominick the Friar, and seems to imagine it a piece of revenge practised for some opposition he met with in his attempt to take orders. The plot of the comic parts is founded on a novel called the *Pilgrim*, written by Bremond.

In the *Life of the Duchess of Marlborough* it is said that the Queen of Charles II. could not sit out the performance of this piece, on account of the personalities in it against her. When certain passages were recited, the audience looked toward her, and she hid her face with her fan, called for her hood, etc.

### **The Spanish Friar :**

A piece under this title is mentioned in *Thalia*, 1705, p. 33, as having been performed in a barn somewhere in co. Cork, in 1699, by some gentry of the place. It may have been a droll.

**The Spanish Gipsy** : As it was Acted with great Applause at the Private House in Drury Lane and Salisbury Court. Written by Thomas Middleton and William Rowley. Never Printed before. 4to, 1653, 1661. The scene, Alicant.

The plot of this play with respect to the story of Roderigo and Clara, if not borrowed from, has at least a very near resemblance to, a novel of Cervantes, called the *Force of Blood*.

**The Spanish Lovers** : See *Distresses*.

**The Spanish Moor's Tragedy** : A play written by Decker, Haughton, and Day, and mentioned in Henslowe's *Diary* under the date of February, 1599-1600.

It was not printed at the time, but is believed to be the drama published in 1657 under the title of *Lust's Dominion* ; or, *The Lascivious Queen*, and printed in Hazlitt's Dodsley. Compare *Abdelazar*.

**The Spanish Purchase** : A play in the list of those said to have been destroyed by Warburton's servant.

**The Spanish Rogue** : A comedy by Thomas Duffet. 4to, 1674. The scene, Spain. Dedicated to Madam Ellen Gwyn.

This play is the best of this author's dramatic works, yet it met with very indifferent success.

**The Spanish Soldier** : See *Noble Soldier*.

**The Spanish Tragedy** ; or, Hieronimo is mad again : Containing the lamentable End of Don Horatio and Belimperia. With the pitiful Death of Hieronimo. By Thomas Kyd. 4to, 1594, n.d., 1599, 1602, 1610, 1611, 1623, 1633.

Licensed to Abel Jeffer in 1592. But no copy of the first edition has yet been recovered. In Hazlitt's Dodsley.

This play was the object of ridicule to almost every writer of the time. It had been acted several years before its appearance in print ; Henslowe quotes it under the name of *Don Horatio* under February 23, 1591-2 ; and we are told, in Decker's *Satiro-mastix*, that Ben Jonson originally performed the part of Hieronimo. The additions made by him to the drama were first printed in the 4to of 1602. See *Wits' Recreations*, 1640, repr. 1817, p. 179.



**The Spanish Viceroy** ; or, the Honour of Woman : A comedy by Philip Massinger, entered on the books of the Stationers' Company, May 6, 1628, and September 9, 1653.

It is among those in Warburton's list. It was first acted in 1624, and it is surmised that it may have contained allusions to Gondomar.

**The Spanish Wives** : A farce, of three acts, by Mary Pix. 4to, 1696.

The scene of this little piece is laid at Barcelona, and the plot of it borrowed from the novel of the *Pilgrim*, on which that of the *Spanish Friar* is also built. It was acted at Dorset Garden Theatre.

**The Sparagus Garden** : A Comedy. Acted in the year 1635, by the then Company of Revels at Salisbury Court. The Author, Richard Brome. 4to, 1640.

For a mention of the Sparagus Garden, see Husbands's Collection of Remonstrances, 1643, p. 234.

**The Spartan Ladies** : A Comedy by Lodowick Carlell, 1634.

It was entered on the books of the Stationers' Company, September 4, 1646, and is advertized at the end of Middleton's *Two New Plays*, 1657 ; but it was produced as early as the year 1634, as appears from an entry in Sir H. Mildmay's *Diary*.

**A Speech, Music, and other Inventions**, by Ben Jonson, 1607.

In July, 1607, James I. dining with the Court of the Merchant Taylors' Company, Ben Jonson was employed to prepare "a speech, musique, and other inventions."—Wilson's *History of M. T. School*, i. 171. It appears that the speech consisted of eighteen verses delivered by a child, "clothed like an angel of gladness" (Fleay, p. 180). Entered at Stationers' Hall, 1607.

An elaborate account of this splendid affair, so far as the banquet went, may be found in Clode's *Memorials of the Merchant Taylors' Company*, 1875, p. 147, *et seqq.* See the description of Jonson's performance at pp. 153-4.

**A Speech** made to the Lord General Monk at Clothworkers' Hall in London, the 13 of March, 1659, at which time he was there entertained by the worthy Company. [By Thomas Jordan.] A broadside. [1660.]

**A Speech** made to His Excellency the Lord General Monk and the Council of State at Drapers' Hall in London, the 28th of March, 1660. At which time they were entertained by that Honourable Company. Spoken by Walter Yeokney. A broadside. 1660.

Yeokney, or Young, disavows a spurious impression of this, probably the subjoined :

A Dialogue Betwixt Tom and Dick. The former a Countryman, the other a Citizen. Presented to His Excellency and the Council of State at Drapers' Hall in London, March 28, 1660. To the tune of *I'll never love thee more*.

The speech was doubtless from the pen of T. Jordan.

**A Speech** made to his Excellency Lord General Monk and the Council of State at Skinners' Hall, on Wednesday, being the 4th of April, 1660, at which time he was nobly entertained by that honourable Company. A broadside. [1660.]

Two editions. The other gives Yeokney as the spokesman. Reprinted in Jordan's *Nursery of Novelties*.



**A Speech** made to his Excellency the Lord General Monk and the Council of State, at Goldsmiths' Hall in London, the 10th day of April, 1660. At which time they were entertained by that honourable Company. After a Song, in four parts, at the conclusion of a Chorus, Enter a Sea-Captain. [By T. Jordan.] 1660. A broadside.

Two editions. The other gives the name of Yeokney, or Young, as the spokesman, and has a shorter title.

**A Speech** made to his Excellency George Monk, General, and [the Council of State] on the twelfth day of April, 1660. At a Solemn Entertainment at Vintners' Hall. Wherein his illustrious virtues are shadowed forth under the Emblem of a Vine. [By Thomas Jordan. 1660.] A broadside.

Two editions the same year.

**A Speech** made to his Excellency the Lord General Monk and the Council of State at Fishmongers' Hall in London, the 13th day of April, 1660. Written by Tho. Jordan. Also a Song of difference betwixt the Lawyer, the Soldier, the Citizen, and the Countryman. The Chorus being ended, Enter the Ghost of Massaniello, Fisherman of Naples. Spoken by Walter Young. [By T. Jordan.] 1660. A broadside.

**The Speeches** and Honourable Entertainment given to the Queen's Majesty in Progress at Cowdray in Sussex, by the right honourable the lord Montacute, 1591. 4to, 1591.

**Speeches** Delivered to Queen Elizabeth at Theobalds. 1591. By George Peele.

Printed from the autograph MS. in the editions of Peele. See Dyce's ed. 1861, p. 576. An early MS. of the *Hermit's Oration* was sold among Joseph Ames's books in 1760, in lot 150. It was the text read by Sir Robert Cecil, when the Queen revisited Theobalds in 1594.

**Speeches** delivered to her Majesty this last Progress at the Right Honourable the Lady Russell's at Bissam, the Right Honourable the Lord Chandos at Sudeley, at the Right Honourable the Lord Norris at Ricot. 4to, Oxford, 1592.

**The Spencers** : A play by Henry Porter, acted in 1598.

**The Spiteful Sister** : A comedy by Abraham Bailey of Lincoln's Inn. 4to, 1667.

The author of this play is allowed by both Langbaine and Jacob to be free from plagiarism, what he has written being all his own, and his characters, particularly those of Lord Occus and Winifred, to be truly original. Jacob, however, concludes, and with reason, from it being printed without either prologue, epilogue, or dedication, that it never made an appearance on the stage. The author speaks of this production as "done in few hours and youthful years."

**The Spring's Glory** : Vindicating Love by Temperance against the Tenent, *sine Cerere et Baccho friget Venus*. Moralised in a Masque. By Thomas Nabbes. 4to, 1638, 1639.



**Spurius**: A Latin tragedy by Peter Heylin of Hart Hall, written about 1614.

It was so approved by that society, that the President, Dr. Langton, ordered it to be acted in his apartments.

**The Squire of Alsatia**: A comedy by Thomas Shadwell. Acted by their Majesties Servants. 4to, 1688. The scene, Alsatia [Whitefriars].

This play is founded on the *Adelphi* of Terence, the characters of the two elder Belfonds being exactly those of the Micio and Demea, and the two younger Belfonds, the Eschinus and Ctesipho of that celebrated comedy. It met with good success, being originally acted thirteen successive days. The author has introduced so much of the cant language, as to have rendered it necessary to prefix a glossary.

**Squire Old-Sap**; or, the Night Adventurers: A comedy by Thomas Durfey. Acted at the Duke's Theatre. 4to, 1679. Licensed June 28, 1678.

The character of Squire Old-Sap, and the incident of Pimpo tying him to the tree in the first act, is borrowed from the *Comical History of Francion*. Trick-love cheating Old-Sap with the bell, and Pimpo standing in Henry's place, is related in Boccaccio, Day 7, Novel 8, and in La Fontaine's Tale of *La Gageure des trois Commeres*: and Tricklove's contrivance with Welford for having Old-Sap beaten in her clothes in the same act, and which is also an incident in Fletcher's *Women pleas'd*, Ravenscroft's *London Cuckolds*, and some other comedies is evidently taken from Boccaccio, Day 7, Novel 7.

**Squires. The Masque of Squires**: See *Description of a Masque*.

**The Stallion**: A droll, formed out of the *Custom of the Country*, printed in the *Wits, or Sport upon Sport*, 1672.

**The Standing Masque**: Seventeenth century (about 1620). Addit. MS. B.M. 10,444.

**The Staple of News**: A comedy by Ben Jonson. Folio, 1631. Scene, London.

This play was first acted in 1625, and was entered at Stationers' Hall, April 14, 1626.

**The State of Innocence and Fall of Man**: An opera by John Dryden. 4to, 1676, 1677, 1692.

As Dr. Johnson truly observes, this is rather a tragedy in heroic rhyme, and of which the personages are such as cannot with propriety be represented on the stage.

**Stephen**: The History of King Stephen, by William Shakespear. Entered at Stationers' Hall, June 29, 1660.

No further information respecting it is known.

**The Stepmother**: A tragi-comedy by Sir Robert Stapylton. 4to, 1664. Acted at Lincoln's Inn Fields, by the Duke of York's servants. The scene, Verulam.

Though Sir Robert did not put his name to this play, yet the prologue expressly declares it to be written by the author of the *Slighted Maid*. The instrumental, vocal, and recitative music, was composed by Locke. Two masques are inserted in the body of the play, viz. one in the third act, called *Apollo's Masque*, the scene of which is a grove, wherein are a laurel-tree and three poplar-trees; the other is called *Diana's Masque*, in which a hawthorn-tree is made the grand scene of action.



**The Stepmother's Tragedy :** A play by Thomas Decker and Henry Chettle. Acted in 1599. Not printed.

**Stoicus Vapulans :** A Latin comedy, acted at St. John's College, Cambridge, by the students of that college. 8vo, 1648.

It is a kind of allegorical play, in which the various passions are introduced.

**Stonehenge :** A pastoral by John Speed, of St. John's College, Oxford, 1636. Not printed.

Acted before Dr. Richard Bayly, president, and the fellows of St. John's, in their common refectory, at what time, says Wood, the said Doctor was returned from Salisbury, after he had been installed dean thereof, anno 1636.

**The Storm :** See *Sea Voyage*.

**The Strange Discovery :** By John Gough. 4to, 1640.

The plot, and great part of the language, is taken from the story of Theagenes and Chariclea, in Heliodorus, which is looked on as one of the most ancient romances extant. It was translated into English as early as 1569. The scene, in the beginning and end of this play, lies in Ethiopia; in the other parts of it, in England and Greece. There is an edition in 1717, by C. G., perhaps Charles Gildon.

**Strange News out of Poland :** A play by Wm. Haughton, assisted by [Peter] Pett. Acted in 1600. Not now known.

**Strylius :** A Latin comedy by Nicholas Robinson, 1553.

**Sturgflattery :** See *History of Flattery*.

**The Subjects' Joy for the King's Restoration,** cheerfully made known in a Sacred masque: Gratefully made public for His Sacred Majesty. By Anthony Sadler. 4to, 1660.

The plot of this piece is founded on 1 Kings xi. 12, and 2 Chronicles xiii. The scene, Bethel in Canaan; the character of Charles is borrowed from Jeroboam.

**The Successful Strangers :** A tragi-comedy by William Mountfort. Acted at Drury Lane. 4to, 1690, 1696.

This play is much superior to the *Injur'd Lovers* of the same author, and was well received; the design of the catastrophe is evidently borrowed from Scarron's *Rival Brothers*.

**The Sullen Lovers; Or, the Impertinents :** A comedy by Thomas Shadwell. Acted at the Duke of York's Theatre. 4to, 1668.

The author owns in his preface that he had received a hint from the report of Molière's *Les Facheux*, but had written great part of his own play, before the French one ever came into his hands. The scene, London; the time supposed, the month of March, 1667-8.

**The Sultan :**

"The History of the Soldan and the Duke of . . ., shewen at Whitehall on Shrovesondaye at nighte, enacted by the Erle of Derby his servauntes."—*Revels' Accounts*, 1580.

**Summers :** A Pleasant Comedy called Summers' Last Will and Testament. Written by Thomas Nash. 4to, 1600.

According to Mr. Collier, the internal evidence proves that it was written, and probably performed, in 1592; in fact, this drama was presented before Queen Elizabeth at Nonsuch in the autumn of that year. Reprinted in Hazlitt's Dodsley. Sign. C has only 2 leaves, and F 2-4 are misprinted D 2-4.



**The Summoning of Every Man :** See *Every Man*.

**The Sun in Aries :** A Noble Solemnity Performed through the City, at the sole cost and charges of the Honourable and ancient Fraternity of Drapers, At the confirmation and establishment of their most Worthy Brother the Right Honourable Edward Barkham, in the high Office of his Maiesty's Lieutenant, the lord Maior of the famous City of London. Taking beginning at his Lordship's going, and perfecting itself after his return from receiving the Oath of Mayoraity at Westminster, on the morrow after Simon [and] Jude's day, being the 29. of October, 1621. By Tho. Middleton, Gent. 4to, 1621.

Reprinted in Nichols's *Progresses*, and in the editions of Middleton.

**The Sun's Darling :**

A play with this title is mentioned by Henslowe as having belonged to the stock of the Rose Theatre. It is probably identical with the piece which, under the title of *Phaeton*, is noticed by him as having been acted by the Lord Admiral's men in 1597-8, and written by Thomas Decker.

It seems to have been performed by the Cock-pit Company many years later, and is thus alluded to in Sir H. Herbert's *Diary*, under March 3, 1624 : " For the Cock-pit Company, the Sun's Darling in the nature of a masque, by Deker and Forde," the latter having perhaps altered it.

The piece was not published till long after the death of both authors, and the following is the title : The Sun's Darling ; A Moral Masque : As it hath been often presented at Whitehall by their Majesties' Servants, and often at the Cock-pit in Drury Lane, with great applause. Written by John Ford and Thomas Decker. 4to, 1656, 1657.

**The Supposed Inconstancy :** A play entered on the books of the Stationers' Company, November 29, 1653, but not printed.

**Supposes :** A Comedy written in the Italian tongue by Ariosto, Englished by George Gascoigne, of Gray's Inn, Esquire, and there presented. 1566.

In the old quartos of the poet, and in Hazlitt's edition, 1869-70. According to Sloane MS. 5008, the play was ill-acted at Trinity College, Oxford, in 1582.

**The Surprisal :** A comedy by Sir Robert Howard. Folio, 1665, 1692 ; 12mo, 1722. The scene, Sienna.

**The Surprise :** A droll, formed out of the *Maid in the Mill*, and printed in the *Wits, or Sport upon Sport*, 1672.

**Susanna :** The Comedy of the most virtuous and godly Susanna. Eight persons may easily play it. By Thomas Garter. 4to, 1578.

It is written in metre, printed in black letter, and not divided into acts. Entered by Thomas Colwell in the Books of the Stationers' Company, 1568-69.

**Susanna :**

A droll on the subject of Susanna and the Elders was acted at Bartholomew Fair in the seventeenth century. It is mentioned in an old song on that fair.

**Susanna's Tears :**

A piece so called is included in the curious and valuable list at the end of Massinger's *Old Law*, 1656 ; and it is mentioned by Langbaine. Not otherwise known.



**The Swaggering Damsel :** A Comedy written by R[obert] C[hamberlain.] 4to, 1640.

It is uncertain whether this play was ever acted ; but it is ushered into the world by five commendatory copies of verses ; one of which is written by Rawlins, and is in requital for one prefixed by our author to that gentleman's tragedy of the *Rebellion*.

**The King of Swedland :** See *Gustavus*.

**Swetnam, the Woman-Hater, Arraigned by Women :** A new Comedy, Acted at the Red Bull, by the late Queen's Servants. 4to, 1620. The scene, Sicily.

This play is chiefly intended as a rejoinder to Swetnam's *Arraignment of lewd, idle, forward, and inconstant Women*, 1615. The plot, however, is built on Juan de Flores *Historia da Aurelia y Isabella Hija del Rey de Escotia, etc.*, printed before 1532.

**The Switzer :** A play by Arthur Wilson, entered on the books of the Stationers' Company, September 4, 1646, but not printed.

**The Sycophant :** A Latin play performed at Trinity College, Cambridge, February 27, 1612-13.

**A Tale of a Tub :** A comedy by Ben Jonson. Folio, 1640. The scene, Finsbury Hundred.

This piece was licensed in May, 1633. The part of Vitruvius Hoop was written in ridicule of Inigo Jones.

**Talpæ ; sive, Conjuratio Papistica :** Tragico-comedia, recitata apud Hoxton Wells, prope Islington, 7 February, 1688-9. By Thomas Singleton, M.A.

The parts were thus filled : *Guy Faux*, Dr. Mead ; *King James*, Serjeant Pengelly ; *Sir William Knyvett*, Mr. James Mead, brother of the Doctor. MS. Bodl. Rawl. Miscell. 288.

**Tamar Cam :**

Of this play the plot of the first part only is existing ; it formerly belonged to Steevens, and is printed in Malone's *Shakespear*, ed. Boswell, iii. 356. Both parts are mentioned as being acted by Henslowe's Company in 1592. The first part was in five acts, between each of which was a chorus delivered by Dick Jubie.

**Tamburlaine the Great :** Divided into two Tragical Discourses, as they were sundry times shewed upon stages in the City of London, by the Lord Admiral's Servants. Now first and newly published. By Christopher Marlowe. 4to, 1590 ; 8vo, 1590 ; 4to, 1605-6. The scene, Persia.

Colonel Cunningham, in his edition of Marlowe, cites an impression of 1597 on the authority of Collier. The Museum copy of the 8vo of 1590 has been redated 1592 with the pen.

**Tamerlane the Great :** A tragedy by Charles Saunders. Acted at the Theatre Royal. 4to, 1681.

This was esteemed a good play, and was highly commended by Banks and other contemporary writers. The author confesses his design to be taken from a novel called *Tamerlane and Asteria*. An epilogue by Dryden informs us that the author was a mere boy : "He's the first boy-poet of our age."

Saunders thus alludes to Marlowe's earlier play in the Preface : "But I hope I



may easily unload myself of that calumny, when I shall testifie that I never heard of any play on the same subject, untill my own was acted, neither have I since seen it, though it hath been told me, there is a Cock-pit play, going under the name of the Scythian Shepherd, or Tamberlain the Great, which how good it is, anyone may judge by its obscurity, being a thing, not a bookseller in London, or scarce the players themselves, who acted it formerly, cou'd call to remembrance, so far, that I believe that whoever was the author, he might e'en keep it to himself secure from invasion, or plagiarism; but let these who have read it convince themselves of their errors, that this is no second edition, but an entirely new play."

**Tamerlane the Beneficent :** A tragedy, dated 1692. MS. Addit. B.M. 8888. Scene, the Emperor's palace at Constantinople.

The MS. appears to be in the handwriting of William Popple, nephew of Andrew Marvell.

**The Tamer Tamed :** See *Woman's Prize*.

**The Taming of a Shrew :** A Pleasant Conceited History Called The Taming of a Shrew. As it was sundry times acted by the Right Honourable the Earl of Pembroke his Servants. 4to, 1594, 1596, 1607. In Hazlitt's *Shakespeare's Library*.

Shakespear has made very slight use of it in the composition of his drama on the same subject. The supposed unique copy in the Devonshire collection may be the same as that included in the catalogue of his dramatic library by Henry Oxinden, of Barham, 1647, whence it probably found its way to Lee Priory, and thence to Triphook, and eventually to Inglis, Heber, and the Duke of Devonshire. But Pope seems to have had a copy in his hands.

**The Taming of the Shrew :** A comedy by William Shakespear. Acted at the Black Friars and the Globe. Folio, 1623; 4to, 1631.

This drama was altered by John Lacy, and reproduced under the title of *Sawney the Scot ; or, The Taming of the Shrew*, 4to, 1698, 1708; 12mo, 1714.

**Tancred :** A tragedy by Sir Henry Wotton, composed when the author was a young man at Queen's College, but never printed.

See Wotton's Poems, ed. Dyce, *Preface*.

**Tancred and Gismunda :** A tragedy originally written in 1563, and afterwards "revived and polished" by Robert Wilmot, author of the fifth act. 4to, 1591, 1592.

In Hazlitt's Dodsley, vii., collated with the text of 1568, to which Wilmot is heavily indebted. It is founded on Boccaccio, Day 4, Novel 1.

**The Tanner of Denmark :**

A play with this title is recorded in Henslowe's *Diary*, as having been acted on May 23, 1593.

**Tartuffe ; Or, the French Puritan :** A translation from Molière by Matth. Medbourne. Acted at the Theatre Royal. 4to, 1670, 1707.

**Tarugo's Wiles ; Or, the Coffee-house :** A comedy by Thomas St. Serfe. Acted at the Duke of York's Theatre. 4to, 1668.

Great part of the plot of this play is founded on a Spanish comedy called *No puede ser ; or, It cannot be ;* from which, or rather probably from the piece before us, Crown has borrowed in his *Sir Courtly Nice*, at least as far as relates to Lord Bellguard and Crack, which extremely resemble Don Patricio and Tarugo



in this. St. Serfe has, in his third act, introduced a coffee-house scene, which is admirably finished. The scene is laid in Madrid. The prologue and epilogue are in prose; the former is dramatic. Pepys saw it on October 15, 1667, at the Duke of York's House, and calls it "the most ridiculous insipid play that ever I saw in my life, and glad we were that Betterton had no part in it." He refers to it as the *Coffee-House*.

**Tasso's Melancholy**: A play, which was first acted by Henslowe's company on August the 11th, 1594.

See Henslowe's *Diary*, p. 39.

**Technogamia**; Or, the Marriages of the Arts: A Comedy, Written by Barten Holiday, Master of Arts, and late Student of Christ Church in Oxford, and acted by the Students of the same House, before the University at Shrove-tide. 4to, 1618, 1630.

This drama was a favourite subject for the wits of the time, and one of the persons who attacked it was called in derision, Half-Holiday, as only possessing half its author's worth. One of the epigrams upon it referred to its exhibition before James I. at Woodstock:

"At the 'Marriage of the Arts' before the King,  
Lest those brave mates should want an offering,  
The King himself did offer—what, I pray?  
He offer'd twice or thrice—to go away."

The song, which it contains, "Tobacco's a Musician," is much older, and was merely introduced by the poet.

**The Tell-Tale**: A comedy of the seventeenth century, of which the MS. is still preserved at Dulwich College. The scene, Florence.

It is advertized at the end of the *New World of English Words*, 1658, and of *Wit and Drollery*, 1661, as in the press; but no printed edition is known.

**Telomo**: See *Ptolemy*.

**Tempe Restor'd**: A Masque. Presented by the Queen and Fourteen Ladies to the King's Majesty at Whitehall, on Shrove-Tuesday, 1631.

It is founded on the story of Circe, as related in Ovid. The words were written by Aurelian Townshend; but the subject and allegory of the masque, with the descriptions and apparatus of the scenes, were invented by Inigo Jones.

**The Tempest**: A Comedy by Shakespear. Folio, 1623.

The character of Prospero was perhaps suggested to the dramatist by Marlowe's *Faustus*, a different form of the same name. That of Ariel is a peculiar and perhaps not very unified creation—a sort of Robin Goodfellow spiritualized. The songs in "the famous Play call'd *The Tempest*" are advertized at the end of Jordan's *Goldsmiths' Jubilee*, 1674; but this refers to the piece as altered by Dryden and Davenant.

**The Tempest**; or, the Distressed Lovers: With the English Hero and the Island Princess. With the Comical Humours of the Enchanted Scotchman; or, Jockey and the Three Witches. A droll performed at Bartholomew Fair about 1700.

**The Tempest**; or, the Enchanted Island: A comedy by J. Dryden. Acted at Dorset Gardens. 4to, 1670, 1676, 1690.

The whole groundwork of this play is built on Shakespear; the greater part of the language, and some entire scenes, being copied verbatim from it. Dryden has, however, made a considerable alteration in the plot and conduct of the play,



and introduced three new characters, viz. a sister to Miranda, who, like her, has never seen a man; a youth, who has never beheld a woman; and a female monster, sister and companion to Caliban; besides which, he has somewhat enlarged on the characters of the sailors, greatly extended the musical parts, and terminated the piece with a kind of masque. Davenant had some share with Dryden in this alteration.

**The Temple Antic Masque :** In three parts. About 1620. Addit. MS. B.M. 10,444.

**The Temple of Love :** A Masque. Presented by the Queen's Majesty and the ladies at Whitehall, on Shrove-Tuesday, 1634. By Inigo Jones, Surveyor of his Majesty's Works, and William Davenant, her Majesty's Servant. 4to, 1634.

**The Temptation of Christ :** A Brief Comedy or Interlude concerning the temptation of our Lord and Saviour Jesus Christ by Satan in the Desert. Compiled by John Bale, anno 1538. 8vo.

**The Temptation of Man :** The Story of the Temptation of Man in Paradise, being therein placed, and the expelling of man and woman thence. A mystery performed by the Gild of Grocers at Norwich, 1565.

Edited from a MS. by Robert Fitch, 8vo, 1856.

**The Testy Lord :** A droll, formed out of the *Maid's Tragedy*, and printed in the *Wits, or Sport upon Sport*, 1672.

**Tethys' Festival :** or the Queen's Wake : Celebrated at Whitehall, the 5th day of June, 1610. Devised by Samuel Daniel, one of the grooms of her Majesty's most Honourable Privy Chamber. 4to, 1610.

This piece was written and performed to celebrate the creation of King James's eldest son Henry as Prince of Wales, and is appended to the *Order and Solemnity of the Creation*, 1610. Reprinted in Nichols' *Progresses of James the First*, ii. 346.

**That Will Be Shall Be :** A play first acted in December, 1596.

**Theagines and Chariclea :** A play performed in 1572-3.

It is probably the same as the *Queen of Æthiopia*, acted by the Lord Admiral's men at Bristol in 1578. See Fleay, p. 20.

**The Theatre of Apollo**, where Fires of Joy are raised, sacred to the ever happy and eternal memory of our Sovereign the great Apollo, and his most Royal Offspring, before prepared to be offered to the Sacred Majesty of our deceased Sovereign King James, and now presented to the royal hands of our gracious Lord, King Charles, heir of the kingdoms, virtues, and glories of his Father. A masque. The Scene, Parnassus. Royal MS. B.M. 18 A. lxx.

**Thebais :** A Tragedy of Lucius Annæus Seneca. Translated by Thomas Newton. 4to, 1581.

Of this there is no separate edition. It was first added by Newton, the general editor of the whole volume, to the collective 4to of 1581. Most of the plays underwent considerable alterations at the hands of their several translators.



**Theodosius**; Or, the Force of Love: A tragedy by Nathaniel Lee.  
Acted at the Duke's Theatre. 4to, 1680, 1692.

This play met with great success. The groundwork of it is built on the romance of *Pharamond*, in which the history of Varanes is to be seen, Part 3, Book 3; of Marcan, in Part 7, Book 1; and of Theodosius, in Part 7, Book 3. The scene lies in Constantinople. It was assisted in the representation by several entertainments of singing in the solemnity of church music, composed by Purcell, being the first he ever furnished for the stage.

**Theomachia**: A Latin comedy by Peter Heylin, 1618.

**Thersites**: A new Interlude called Thersites. This Interlude following doth declare how that the greatest boasters are not the greatest doers. 4to [about 1550].

Written in 1537, as Jane Seymour and Prince Edward (afterward Edward VI.) are prayed for at the end. Reprinted in Hazlitt's Dodsley.

**Thibaldus**, sive, *Vindictæ Ingenium*: A Latin tragedy. 12mo, 1640.  
The scene, Iberia or Arragon.

**Thierry and Theodoret**: The Tragedy of Thierry, King of France, and his Brother Theodoret. As it was divers times acted at the Black Friars by the King's Majesty's Servants. 4to, 1621, 1648, 1649.

In the folio edition of 1679, the editor, either designedly or from some carelessness of the compositor, has omitted a great part of the last act, which contains the King's behaviour during the operation of the poison, administered to him by his mother.

**Thomas Merry**: See *Merry* and *Two Lamentable Tragedies*.

**Thomas Strowde**: See *Blind Beggar of Bethnal Green*.

**Thomaso**; Or, the Wanderer: A comedy, in two parts, by Thomas Killigrew. Folio, 1664.

The author of this play has borrowed several of his points from others, particularly a song on jealousy from Carew, and another song from Fletcher's *Captain*. He has, besides, taken not only the design of his character of Lopus, but even many of the very words, from that of Jonson's *Volpone*. No doubt we have here the real adventures of Killigrew during his term of exile.

**Thorney Abbey**; or, the London Maid: A tragedy by T. W. Included in *Gratia Theatrales*, 1662.

The scene is laid in London; and the play itself seems a weak imitation of *Macbeth*.

**The Thracian Wonder**: A Comical History. As it hath been several times Acted with great Applause. Written by John Webster and William Rowley. 4to, 1661.

With a remarkably interesting Preface by Kirkman, who tells us that this was the first of a series of intended publications of the kind. Dyce considers that this play exhibits no trace of Webster's pen, but he nevertheless included it in his edition of the works of that dramatist, 1830. It is also inserted in Hazlitt's, 1857.

**The Three Brothers**: A tragedy by Wentworth Smith. Acted by the Lord Admiral's servants, 1602. Not printed.



**The Three Christians : A Masque, 1594.**

It is mentioned in the account of the baptism of Prince Henry, 4to, 1594.

**The Three Dorotheies ; Or, Jodelet Box'd : A comedy translated from Scarron, in 1657, by Sir William Lower, Knt.**

Never printed. The original MS. of it was formerly in the Skeffington collection.

**The Three Ladies of London : A right excellent and famous Comedy, called the Three Ladies of London. Wherein is notably declared and set forth how, by means of Lucre, Love and Conscience is so corrupted, that the one is married to Dissimulation, the other fraught with all Abomination. A perfect Pattern for all Estates to look into, and a Work right worthy to be marked. Written by R[obert] W[ilson]. As it hath been publicly played. 4to, 1584, 1592.**

Reprinted in Hazlitt's Dodsley. The second 4to differs considerably from that of 1584.

**Three Laws of Nature : A comedy concerning Three Laws of Nature, Moses, and Christ, corrupted by the Sodomites, Pharisees, and Papists, most wicked. Compiled by John Bale, anno 1538, and lately imprinted per Nicolaum Bamburgensem. 4to, Basle, 1558 ; 4to, London, 1562.****The Three London Apprentices : By Thomas Heywood.**

See Collier's *H.E.D.P.*, iii. 425. But was this a different play from the *Four Prentices of London*, 1615?

**The Three Lords and Three Ladies of London : The pleasant and Stately Moral of the Three Lords and Three Ladies of London. With the great Joy and Pomp solemnized at their Marriages. Comically interlaced with much honest Mirth for Pleasure and Recreation, among many moral Observations and other important Matters of due Regard. By R[obert] W[ilson]. 4to, 1590.**

This piece is written in blank verse, and is not divided into acts ; it was entered at Stationers' Hall, July 31, 1590. Reprinted in Hazlitt's Dodsley.

**The Three Merry Boys : A droll, formed out of the *Bloody Brother* of Fletcher, and printed in the *Wits, or Sport upon Sport*, 1672.****Three Plays in One : See *Seven Deadly Sins*.****The Three Sisters of Mantua :**

"An inventyon or playe of the Three Systers of Mantua, shewen at Richmond on St. Stephens' daie at night, enacted by thearle of Warwick his servauntes."—*Revels' Accounts*, 1578.

**The Three Vices Overcome Truth and Chastity : An Interlude by Sir David Lindsay, printed with others, 4to, 1602.****Thyestes : The Second Tragedy of Seneca, intituled Thyestes, faithfully Englished by Jasper Heywood, fellow of All Soules' College, Oxford. 8vo, 1560, and in the 4to of 1581. The scene, Argos.**

This was not intended for the stage ; the author has taken some liberty with his original, having added a whole scene at the end of the fifth act, in which Thyestes bewails his own misery, and imprecates the vengeance of Heaven on Atreus.



**Thyestes :** A tragedy by John Wright. 12mo, 1674.

This is another translation of the same play, writ (says the translator) many years since, though corrected, and rendered into somewhat a more fashionable garb than its first dress, at the intervals of a more profitable study the last long vacation, before it was published.

**Thyestes :** A tragedy by John Crowne. Acted at the Theatre Royal. 4to, 1681.

It is the only piece on this story that has made its appearance on the English stage, where it met with good success. The foundation of it is laid on Seneca's tragedy, and Crowne has in some measure imitated that author in the superstructure.

**Thyrsander :** A play by John Evelyn, 1663. In MS.

This was probably the piece which he read to Pepys, and of which the latter did not think very highly.

**Thyrsis :** A pastoral by John Oldmixon, printed in the *Novelty, or Every Act a Play*, 4to, 1697.

**The Tide Tarrieth no Man :** A most pleasant and merry Comedy, right pithy and full of Delight. Compiled by George Wapull. Four persons may easily play it. 4to, 1576.

Reprinted by Collier.

**The Time Triumphant,** Declaring in brief the Arrival of our Sovereign Liege Lord into England, and Coronation at Westminster. 'Together with his late Royal Progress from the Tower of London through the Court to his Highness' Manor of Whitehall, Shewing also the Varieties of Rarieties of all the sundry Trophies or Pageants. By Gilbert Dugdale. 4to, 1604.

**Time's Triumph :** A play acted at the Rose Theatre in 1597.

**[Time's Triumph ?] :** A drama in five Acts, dated August 5, 1643, without a title. Folio. *Egerton MS. B.M.* 1994.

Act I. is headed : *Sight and Search*. It may have some connection with the piece acted, as above mentioned, in 1597.

*Nomina Actorum.*

Time.	Juno.
Age.	Virtue.
Will.	Fortune.
Judgment.	Desert.
Simplicity.	Envy.
Sight.	Suspicion.
Search.	Clouds.
Danger.	Malice.
Love.	Jealousy.
Satyr.	

**Time Vindicated to Himself and to His Honours :** A Masque by Ben Jonson. Presented at Court on Twelfth Night, 1623. In the folio of 1641.

The scenes were made by Inigo Jones, and were three times changed during the time of the masque.



**Timoclea :**

In the *Revels' Accounts*, 1573-4, is a notice of, "woorkes doone and attendance given upon the new making, translating, fytting, furnishing, garnishing, setting forth, and taking in agayne of sundry kindes of apparell, propertyes, and necessities incident from one play, Timoclia at the Sege of Thebes by Alexander shoven at Hampton Coorte before her Majestie by Mr. Munkesters [Mulcaster's] children," i.e. the boys of Merchant Taylors' School.

**Timoleon ;** Or, the Revolution : A tragi-comedy. 4to, 1697. The scene, Syracuse.

The story of the tragic part is from Cornelius Nepos, Plutarch's Life of Timoleon, etc.

**Timon :**

A MS. play, written about the year 1600, intended for the amusement of an academic audience. The subject is the same as that of Shakespear's play ; but there are great doubts whether it were ever seen by the great dramatist. Edited for the Shakespear Society by A. Dyce, 1842.

**Timon of Athens :** A tragedy by Shakespear. Folio, 1623.

**Timon of Athens, the Manhater,** made into a play, as the alterer modestly phrases it, by Thomas Shadwell. Acted at the Duke's Theatre. 4to, 1678, 1688.

This tragedy is borrowed from the foregoing one.

**The Tinker of Totnes :** A play acted, according to Henslowe, July 18, 1596.

**'T is Better than it Was :** Compare *Elvira*.

**'T is Good Sleeping in a Whole Skin :** A comedy by W. Wager.

This is mentioned in Warburton's list.

**'T is no Deceit to Deceive the Deceiver :** A play by Henry Chettle. Acted in 1598. Not printed.

**'Tis Pity She's a Whore :** Acted by the Queen's Servants at the Phoenix in Drury Lane. By John Ford. 4to, 1633 ; and in the editions of Ford.

**Titus,** Or, The Palm of Christian courage to be exhibited by the Scholars of the Society of Jesus at Kilkenny, A.D. 1644 : Printed at Waterford. 4to, 1644.

Sothebys, March 15, 1883, No. 1519.

**Titus Andronicus :** The most lamentable Roman Tragedy of Titus Andronicus. As it hath sundry times been played by the Right Honourable the Earl of Pembroke, the Earl of Derby, the Earl of Sussex, and the Lord Chamberlain, their Servants. 4to, 1600, 1611.

In the second known 4to the play is said to be printed, as it was performed by the King's Majesty's Servants.

It has been always suspected that there was an impression prior to 1600. On February 6, 1593-4, "A ballad of Titus Andronicus," which may have been the drama itself, was licensed to John Danter, who was not, as a rule, a printer of ballads.

Ravenscroft, in the epistle to his alteration of this play, positively asserts that it was not originally Shakespear's, but brought by a private author to be acted, and that he only gave some master-touches to one or two of the principal parts or characters.



**Titus Andronicus**; Or the Rape of Lavinia, acted at the Theatre Royal, a tragedy alter'd from Shakespear by Edw. Ravenscroft, 4to, 1686. Dedicated to Lord Arundel of Wardour.

**Titus and Berenice**: A tragedy by Thomas Otway. 4to, 1677. Scene, Rome.

This is a translation, with some few alterations, from a tragedy of the same name by M. Racine.

Compare *Cheats of Scapin*.

**Titus and Gisippus**:

"The Historye of Titus and Gisippus, shoven at Whitehall on Shrovetuysdaie at night [February 19, 1577], enacted by the Children of Pawles."—*Revels' Accounts*, 1576.

**The Friendship of Titus and Gisippus**: A play, no longer known, by Ralph Radcliffe.

**Titus and Vespasian**: A play acted, according to Henslowe, April 11, 1591.

Not now known; but Mr. Fleay states that it is extant in a German version.

**Tityrus and Galatea**: See *Galatea*.

**Tobias**: A play by Henry Chettle, written in 1602.

**Tobit**: An old English mystery, acted at Lincoln in July, 1563.

See some account of the properties used in it in Malone's Shakespear, iii. 26.

**Tom Bedlam the Tinker**: A play acted before James the First at Theobalds in 1617-8.

Sir Thomas Dutton and others performed in it.

**Tom Essence**; or, the Modish Wife: A comedy acted at the Duke's Theatre. 4to, 1677.

Edward Ravenscroft was probably the author of this play, which is founded on the *Cocu Imaginaire* of Molière, and the *Don Cesar d'Alvaros* of Thomas Corneille; the part of Loveall's intrigue with Luce being borrowed from the latter; and the whole affair of Tom Essence and his wife from the former, or from the fifth act of Davenant's *Playhouse to be Let*, which is a translation from Corneille. It succeeded very well on the stage. This play has been given to Thomas Rawlins, who, while still a young man, published the *Rebellion*, 1640. He is said by Walpole in his *Anecdotes of Painting*, on what authority I have yet to learn, to have died in 1670. The person of both his names, reputed to have written *Tom Essence*, may have been a son; but I do not put any faith in the ascription.

**Tom Hoyden o' Taunton Dean**: A comedy or farce by Richard Brome.

It is mentioned, in company with the *Antipodes*, in the Epilogue to the *Court Beggar*, 1653.

**Tom Tyler**: Tom Tyler and his Wife. An Excellent Old Play, As it was Printed and Acted about a hundred years ago. Together with an exact Catalogue of all the plays that were ever yet printed. The second impression. 4to, 1661.

No copy of any earlier edition is known, nor does it appear to have been licensed. Some copies do not mention the Catalogue, of which there were two issues. The piece is in a kind of burlesque verse, with a chime in the middle of each line.



**Tomumbeius :** Tomumbeius sive Sultanii in *Ægypto imperii eversio*, tragædia nova, auctore Georgio Salterno Bristolensi.

A MS. of the seventeenth century, noticed in Bernard's catalogue, p. 100, as then belonging to Dr. Nathaniel Johnson. It is now MS. Bodl. Rawl. Poet. 75.

**Too Good to be True ;** Or, Northern man : A play by Henry Chettle, assisted by Richard Hathway and Wentworth Smith. 1601.

See Henslowe's *Diary*, p. 204.

**Tooly :** See *Tully*.

**The Tooth-Drawer :**

A comedy advertised at the end of *Wit and Drollery*, 1661, and of the *New World of English Words*, 1658, as in the press, but not at present known.

**Tottenham Court :** A Pleasant Comedy. Acted in the year 1633. At the Private House in Salisbury Court. By Thomas Nabbes. 4to, 1638, 1639 ; 12mo, 1718. Scene, Tottenham Court and the fields about it.

**The Town Fop ;** or, Sir Timothy Tawdrey : A comedy by Mrs. Aphra Behn. Acted at the Duke's Theatre. 4to, 1677. Scene, Covent Garden.

Great part of this play, not only with respect to plot but language also, is borrowed from George Wilkins's *Miseries of Enforced Marriage*.

**The Town Shifts :** Or, The Suburb-Justice : A Comedy. As it is Acted at His Royal Highness the Duke of York's Theatre. By Edward Revet. 4to, 1671.

**The Toy :** A play mentioned by Shirley.

See Dyce's edition of that writer, vi. 494. It may have been identical with the next item.

**A Toy to Please Chaste Ladies :** A play acted in 1595.

**Tragædiæ et Comædiæ Vulgares :** By Robert Barton, *temp.* Edward I.

Mentioned by Bishop Bale. From the term *vulgares*, are we entitled to infer that they were in English ?

**The Tragedy of St. Albans :** By James Shirley. Licensed to W. Cooke, February 14, 1639-40.

**The Traitor :** A Tragedy. By James Shirley. Acted by her Majesty's Servants. 4to, 1635. The scene, London.

This play was originally written by John Abbot, afterward John Abbot Rivers, the Jesuit, but is greatly altered by its present author, and highly recommended in a copy of verses, by W. Atkins, of Gray's Inn. Dedicated to the Earl of Newcastle. It was licensed on May 4, 1631.

**The Traitor :** A tragedy with alterations, amendments, and additions, as it is now acted at the Theatre Royal by their Majesties Servants. Written by Mr. Rivers. 4to, Lond., 1692.

This is merely a version of the tragedy last mentioned. Dedicated to the Earl of Clancarty. It was again republished in 8vo, 1718, as acted at the theatre in Lincoln's Inn Fields.



**The Traitor to Himself; Or Man's Heart his greatest Enemy :** A Moral Interlude in Heroick Verse. Representing the Careless, Hardened, Returning, Despairing, Renewed, Heart. With Inter-masques of Interpretation at the close of each several Act. As it was Acted by the Boys of a Public School [at Evesham] at a Breaking-up, And Published, as it may be useful on a like occasion. 4to, Oxford, 1678.

Written in rhyme. The prologue is in parts, spoken by four boys.

**Trappolin Supposed a Prince :** A tragi-comedy by Sir Aston Cokain. 12mo, 1658.

The author of this piece borrowed his design from an Italian tragi-comedy called *Trappolino creduto Principe*, which he saw twice acted during his residence at Venice; the original plot, as far as it relates to Trappolin in his judicial character, is borrowed from a story in the *Contes d'Ouville*.

**The Travels of Three English Brothers,** Sir Thomas, Sir Anthony, Mr. Robert Shirley. As it is now played by her Majesty's Servants. By John Day. 4to, 1607. Dedicated to Honour's Favourites, etc.

Our author was assisted in this play by W. Rowley and George Wilkins. The real history of these three famous brethren, on which the plot of this piece is founded, may be seen in Fuller's Account of the Worthies of Sussex, and in some contemporary tracts. The entry in the books of the Stationers' Company, June 29, 1607, mentions that it was played at the Curtain Theatre. In the Charlemont copy there was a special printed dedication "To the familie of the Sherleys." See sale catalogue, 1865, No. 36.

**The Treacheries of the Papists :** See *Three Laws of Nature*.

**The Treacherous Brothers :** A tragedy by George Powell. Acted at the Theatre Royal. 4to, 1690, 1699. The scene, Cyprus.

The foundation of this tragedy is taken from Bayly's *Herba Parietis*, 1650; as will appear by comparing the sleeping potion, given to Istockes and Semantha, in this play, with that administered to Honoria, Amarissa, and Hortensia, in Dr. Bayly's book.

**The Trial of Chivalry :** With the Life and Death of Cavaliero Dick Bowyer. As it hath been lately acted by the Right Honourable the Earl of Derby his Servants. 4to, 1605.

In another issue of the same year the title-page reads : The Gallant Cavaliero Dick Bowyer, newly acted.

**The Trial of Treasure :** A new and merry Interlude, called the Trial of Treasure, newly set forth, and never before this time imprinted. 4to, 1567.

Two editions the same year; in that, of which an imperfect copy is in the Museum, the text is more correct. The players' names are on the title-page. Reprinted from a collation of the two impressions in Hazlitt's Dodsley.

**Trick for Trick ; or, the Debauch'd Hypocrite :** A comedy by Thomas Durfey. Acted at the Theatre Royal. 4to, 1678.

It was licensed on April 30 in that year. This is very little more than a revival of Beaumont and Fletcher's *Monsieur Thomas*, though Durfey has scarcely had candour enough to acknowledge the theft, the only allusion to the circumstance being in the epilogue, in which he says :

"He bids me say, the less to show his guilt,  
On the foundation Fletcher laid, he built."



**A Trick to Catch the Old One :** As it hath been lately acted by the Children of Paul's. By Thomas Middleton. 4to, 1608, 1616. Entered at Stationers' Hall, on October 7, 1607.

Two editions of this play appeared in 1608; in that which seems to be the later, the title gives it, "as it hath been often in Action both at Pauls and the Black Friars," and as it was "presented before his Majesty on New Year's night last."

**A Trick to Cheat the Devil :** See *A New Trick*.

**Tricks of Youth :** See *Walks of Islington*.

**The Triplicity of Cuckolds :** A play by Thomas Decker. Acted in 1598. Not printed.

This is evidently the piece recorded by Henslowe as *Treangell Cockorolls*, among the plays belonging to the stock of the Rose Theatre in March, 1598.

**Tristan de Lyons :** A play written in the year 1599, apparently on the story of Tristan de Lyonnois, *i.e.*, Lionnesse in Cornwall.

**The Triumphant Widow ;** or, the Medley of Humours : A comedy by William, Duke of Newcastle. Acted at the Duke's Theatre. 4to, 1677.

Shadwell had so high an opinion of this play, that he has transcribed great part of it into his *Bury Fair*.

**The Triumph of Beauty :** A masque by James Shirley. 8vo, 1646.

This piece was written purposely for the private recreation of some young gentlemen, who themselves personated it. Part of it seems borrowed from Lucian's *Dialogues*, and part from *A Midsummer Night's Dream*. The subject of it is the story of the Judgment of Paris.

**The Triumph of Cupid :** A masque by Sir George Howard.

**The Triumph of Death :** One of Beaumont and Fletcher's *Four Plays in One*.

Langbaine, ed. 1691, p. 209, says that it is founded on a novel in the *Fortunate, Deceiv'd, and Unfortunate Lovers*, iii. 3.

**The Triumph of Honour :** One of Beaumont and Fletcher's *Four Plays in One*.

It is founded on Boccaccio, x. 5.

**The Triumph of Love :** One of Beaumont and Fletcher's *Four Plays in One*.

It is founded on Boccaccio, v. 7.

**The Triumph of Love and Beauty :** An interlude called the Triumph of Love and Beauty, and it was written and presented by Master [William] Cornish and others of the Chapel of our sovereign lord the King, and the children of the said Chapel, 1515.

See further in Collier's *Annals of the Stage*, i. 64.

**The Triumph of Mars and Venus :** A dramatic performance, enacted at Christmas, 1552-3.

See Collier's *Annals of the Stage*, i. 154.



**The Triumph of Peace :** A masque by James Shirley. 4to, 1633.

This masque was presented before the King and Queen at the Banqueting-House at Whitehall, by the Gentlemen of the Four Inns of Court, on February 3, 1633. The machinery and decorations were under the conduct of Inigo Jones, and the music composed by W. Lawes and Simon Ives. The masquers went in a cavalcade from Ely-House to Whitehall; and the author tells us, that for the variety of the shows, and the richness of the habits, this masque was the most magnificent of any that had been brought to court in his time. The names of everyone of the masquers, with the house or inn of court to which he belonged, and an epigram addressed to each, may be seen in Lenton's *Inns of Court Anagrammatist*, 1634.

In the library of the Music School at Oxford are two large volumes in the handwriting of W. Lawes, one of which contains some fragments of the music which he wrote for this masque. Martin Parker wrote a ballad on this occasion entitled: "The Honor of the Inns of Court Gentlemen, or a brief Recital of the Magnificent and Matchless Show that passed from Hatton and Ely House in Holborn to Whitehall on Sunday night, being the third of February, and the next day after Candlemas." There is a full and interesting account of this performance in Whitelocke's *Memorials*, 1732, p. 19.

**The Triumph of Time :** One of the *Four Plays in One* by Beaumont and Fletcher. Folio, 1647.**The Triumphs of Fame and Honour :** At the Inauguration of Robert Parkhurst, Clothworker. Compiled by John Taylor, the Water Poet. 4to, 1634.**The Triumphs of the Golden Fleece :** Performed at the Cost and Charges of the Ancient and Honourable Society of the Drapers: For the instalment of their worthy Brother, Mr. Martin Lumley, in the Mayoralty of London. On Wednesday, being the nine and twentieth day of October, 1623. Written by A. Mundy, Citizen and Draper of London. 4to, 1623.

Mundy, as a citizen of London and a member of the Drapers' Company, may have recollected some of the older pageants prepared by that Society for its Midsummer and other Feasts, when minstrels and players were usually engaged as part of the proceedings. In 1521, it was resolved by the Court of the Company to renew all the old pageants for the house, including the new pageant of the *Golden Fleece* for the Mayor against Midsummer; also the giant, Lord Morrispike, and a morris dance, as was used the last year. In that year a sum of 13s. is charged in the account for "Glee and his company, for two plays for Monday and Tuesday." Compare *Triumphs of Integrity*.

**The Triumphs of Health and Prosperity :** A noble Solemnity performed through the City, at the sole Cost and Charges of the Honourable Fraternity of Drapers, at the Inauguration of their most Worthy Brother, the Right Honourable Cuthbert Hacket, Lord Mayor of the Famous City of London. By Thomas Middleton. 4to, 1626.**The Triumphs of Honor and Industry :** A Solemnity performed through the City, at the Confirmation and establishment of the Right Honorable, George Bowles. In the Office of his Majesty's Lieutenant, the Lord Mayor of the famous City of London. Taking beginning at his Lordship's going, and proceeding after his Return from receiving the Oath of Mayoralty at Westminster, on the morrow next after Simon and Jude's day, October 29, 1617. By Thomas Middleton. 4to, 1617.

The Grocers' Pageant.



**The Triumphs of Honor and Virtue :** A Noble Solemnity performed through the City, at the sole Cost and Charges of the Honorable Fraternity of Grocers, at the Confirmation and Establishment of their most worthy Brother, the Right Honorable Peter Proby, in the high office of his Majesty's Lieutenant, Lord Mayor and Chancellor of the famous City of London. Taking beginning at his Lordship's going, and perfecting itself after His return from receiving the Oath of Mayoralty at Westminster, on the morrow after Simon and Jude's Day, being the 29 of October, 1622. By Thomas Middleton. 4to, 1622.

**The Triumphs of Integrity :** A Noble Solemnity, performed through the City, at the sole Cost and Charges of the Honorable Fraternity of Drapers, at the Confirmation and Establishment of their most worthy Brother, the Right Honorable Martin Lumley, in the high Office of his Majesty's Lieutenant, Lord Mayor and Chancellor of the famous City of London. Taking beginning at his Lordship's going, and perfecting itself after His Return from receiving the Oath of Mayoralty at Westminster, on the Morrow after Simon and Jude's Day, being the 29 of October, 1623. By Tho. Middleton, Gent. 4to, 1623.

See *suprà*. Two pageants appear to have been written for this occasion.

**The Triumphs of London :** Performed on Friday, October 29, 1675, for the Entertainment of the Right Honourable and truly noble Pattern of Prudence and Loyalty, Sir Joseph Sheldon, Knt., Lord Mayor of the City of London. Containing a true Description of the several Pageants, with the Speeches spoken on each Pageant. Together with the several Songs sung at this Solemnity. All set forth at the proper Costs and Charges of the Worshipful Company of Drapers. Designed and Composed by T. Jordan. 4to, 1675.

**The Triumphs of London,** Performed on Tuesday, October 29, 1678. For the Entertainment of the Right Honourable, and truly Noble Pattern of Prudence and Loyalty, Sir James Edwards, Knight, Lord Mayor of the City of London. Containing a true description of the several Pageants, with the Speeches spoken on each Pageant. Together with the Songs sung in this Solemnity. All set forth at the Costs and Charges of the Worshipful Company of Grocers. Designed and Composed by Tho. Jordan, Gent. 4to, 1678.

**The Triumphs of London :** Performed on Monday, October 29, 1683. For the Entertainment of the Right Honorable and truly noble Pattern of Prudence and Loyalty, Sir Henry Tulse, Knight, Lord Mayor of the City of London. Containing a Description of the whole Solemnity, with Two new Songs set to Music. [By Thomas Jordan.] 4to, 1683.

**The Triumphs of London,** Performed on Thursday, October 29, 1691, for the Entertainment of the Right Honourable Sir Thomas Stamp, Knt., Lord Mayor of the City of London. Containing A true Description of the several Pageants, with the Speeches spoken in each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Drapers. By Elkanah Settle. 4to, 1691.



- The Triumphs of London :** Performed on Saturday, October 29, 1692. For the Entertainment of the Right Honourable Sir John Fleet, Kt., Lord Mayor of the City of London. Containing a true Description of the several Pageants, with the Speeches spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Grocers. Together, with an Exact Relation of the most Splendid Entertainments, prepared for the Reception of Their Sacred Majesties. By Elkanah Settle. 4to, 1692.
- The Triumphs of London :** Performed on October 30, 1693. For the Entertainment of the Right Honourable Sir William Ashurst, Knight, Lord Mayor of the City of London. Containing a True Description of the several Pageants, with the Speeches Spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Merchant-Taylors. Together with the Festival Songs for his Lordship and the Company's Diversion. By Elkanah Settle. 4to, 1693.
- The Triumphs of London :** Prepared for the Entertainment of the Right Honourable Sir Thomas Lane, Knight, Lord Mayor of the City of London. Containing A full Description of the Pageants, Speeches, Songs, and the whole Solemnity of the Day. Performed on Monday, the 29 of October, 1694. Set forth at the Proper Cost and Charges of the Honourable Company of Clothworkers. Published by Authority. By Elkanah Settle. 4to, 1694.
- The Triumphs of London :** Performed on Tuesday, October 29, 1695. For the Entertainment of the Right Honourable Sir John Houblon, Kt., Lord Mayor of the City of London. Containing A true Description of the Several Pageants, with the Speeches spoken on each Pageant. All Prepared at the proper Costs and Charges of the Worshipful Company of Grocers. To which is added, A New Song upon His Majesty's Return. By Elkanah Settle. Published by Authority. 4to, 1695.
- The Triumphs, etc.,** for Sir Humphry Edwin, in 1698. By Elkanah Settle. Folio, 1698.
- The Triumphs of London :** For the Inauguration of the Right Honourable Sir Richard Levett, Kt., Lord Mayor of the City of London. Containing a Description of the Pageants, together with the Public Speeches and the whole Solemnity of the Day. Performed on Monday, the 30th day of October, Anno 1699. All set forth at the proper Cost and Charge of the Honourable Company of Haberdashers. Published by Authority. By Elkanah Settle. Folio, 1699.
- The Triumphs of London,** for the Inauguration of the Right Honourable Sir Thomas Abney, Knt., Lord Mayor of the City of London ; containing a Description of the Pageants, together with the Publick Speeches, and the whole Solemnity of the Day. Performed on Tuesday, the 30th day of October, Anno 1700. All set forth at the proper cost of the Honourable Company of Fishmongers. By Elkanah Settle. Folio, 1700.



**The Triumphs of Love and Antiquity :** An Honourable Solemnity performed through the City, at the Confirmation and Establishment of the Right Honourable Sir William Cockayn, Knight, in the Office of his Majesty's Lieutenant the Lord Mayor of the Famous City of London: Taking beginning in the morning at his Lordship's going, and perfecting itself after his return from receiving the oath of Mayoralty at Westminster, on the morrow after Simon and Jude's Day, October 29, 1619. By Thomas Middleton. 4to, 1619.

This pageant was at the expense of the Worshipful Company of Skinners.

**The Triumphs of Peace:** *Της Ειρήνης Τροφεία*, Or, The Triumphs of Peace, that celebrated the Solemnity of the Right Honourable Sir Francis Jones, Knight, at his Inauguration into the Mayoralty of London, on Monday, being the 30 of October, 1620. At the particular Cost and Charge of the Right Worshipful and Ancient Society of the Haberdashers. With an Explication of the several Shews and Devices. By John Squire. 4to, 1620.

**The Triumphs of Reunited Britannia :** Performed at the Cost and Charges of the Right Worshipful Company of the Merchant Taylors, in Honor of Sir Leonard Holliday, Knt., to solemnise his Entrance as Lord Mayor of the City of London, on Tuesday the 29 of October, 1605. Devised and written by A. Munday, Citizen and Draper of London. 4to, 1605.

**The Triumphs of the Prince d'Amour :** A masque Presented by His Highness at his Palace in the Middle Temple, the 24th of February, 1635. By Sir W. Davenant. 4to, 1635.

This masque was written in three days, at the request of the members of the Inner Temple, for the entertainment of the Elector Palatine. The music of the songs and symphonies was set by Henry and William Lawes. The masquers' names are annexed at the end of the piece.

**The Triumphs of Truth :** A Solemnity unparalleled for Cost, Art, and Magnificence, at the Confirmation and Establishment of that worthy and true Nobly-minded Gentleman, Sir Thomas Middleton, Knight; in the Honourable Office of his Majesty's Lieutenant the Lord Mayor of the thrice famous City of London. Taking Beginning at his Lordship's going, and proceeding after his Return from receiving the Oath of Mayoralty at Westminster, on the Morrow next after Simon and Jude's Day, October 29, 1613. All the Shows, Pageants, Chariots; Morning, Noon, and Night-Triumphs. Directed, written, and redeemed into Form, from the Ignorance of some former Times, and their common Writer, by Thomas Middleton. Shewing also his Lordship's Entertainment upon Michaelmas Day last, being the Day of his Election, at that most famous and admired Work of the Running Stream from Amwell Head into the Cistern at Islington; being the sole Cost, Industry, and Invention, of the worthy Mr. Hugh Middleton, of London, Goldsmith. 4to, 1613.

There are two editions of this pageant in 1613, one wanting the Entertainment at the New River Head. Reprinted in Middleton's Works.



**The Triumphs of Virtue :** A tragi-comedy, acted at the Theatre Royal. 4to, 1697. The scene, Naples.

The comic parts of it seem partly borrowed from Fletcher's *Wit without Money*.

**Troades :** Englished [from Seneca] by Samuel Pordage. 12mo, 1660. The scene, Troy.

With a gloss. It is printed in a volume with the translator's Poems.

**Troades ; Or, the Royal Captives :** A tragedy by Sir Edward Sherburne. 8vo, 1679.

This is a critical translation, with remarks, of the same piece.

**Troas :** The Sixth Tragedy of the most grave and provident author Lucius Annæus Seneca, intituled Troas, with divers and sundry additions to the same. Newly set forth in English by Jasper Heywood, late Student in Oxford. 1559. 12mo, n.d. (two editions), and in the 4to of 1581.

The translator has added threescore lines of his own to the chorus of the first act, a whole scene in the beginning of the second, in which he introduces the ghost of Achilles rising from hell to require the sacrifice of Polyxena, and three stanzas to the chorus of the said act. Besides which, he has substituted a chorus of his own, in the room of that to the third act.

**Troas :** A tragedy translated from Seneca, by J. T[albot]. 4to, 1686.

**Troia Nova Triumphans :** London Triumphant, Or, the Solemn, Magnificent, and Memorable Receiving of that worthy Gentleman, Sir John Swinerton, Knight, into the City of London, after his Return from taking the Oath of Mayoralty at Westminster, on the morrow next after Simon and Jude's day, being the 29 of October, 1612. All the Shows, Pageants, Chariots of Triumph, with other Devices (both on the Water and Land) here fully expressed. By Thomas Dekker. 4to, 1612.

This pageant was at the expense of the Merchant Taylors' Company. As to Swinnerton, see *Hog hath lost his Pearl* *suprà*.

**Troilus and Cressida :**

A play on this subject by Nicolas Grimoald is cited by Wood. The subject is mentioned as popular by Tyndale in his *Obedience of a Christian Man*, 1528. Chaucer had brought it, of course, into general notice.

**Troilus and Cressida :** By H. Chettle and T. Decker. Mentioned by Henslowe in 1599.

It was probably this drama that we find entered in the Stationers' Register, February 7, 1602-3. It is no longer known.

**Troilus and Cressida :** The Famous History of Troilus and Cressida. Excellently expressing the beginning of their loves, with the conceited wooing of Pandarus, Prince of Licia. By W. Shakespear. 4to, 1609.

A complete copy should have a duplicate (cancel) title and a preface.

**Troilus and Cressida ; Or, Truth Found Too Late :** A tragedy by John Dryden. Acted at the Duke's Theatre. 4to, 1679.

This is an alteration from Shakespear's play.



**Troilus and Pandarus :**

According to Brewer's *Calendars of State Papers*, Dom. Ser. Hen. VIII., a play so-called was performed at the Court at Eltham, January 5, 1516-17.

**Troy :** A play acted at the Rose Theatre in 1596.

Probably the same as the next.

**Troy's Revenge :** A play by Henry Chettle, written in 1598.

**The True Tragedy of Richard Duke of York**, and the death of the good King Henry the Sixth, with the whole contention between the two Houses Lancaster and York, as it was sundry times acted by the Right Honourable the Earl of Pembroke his servants. 8vo, 1595 ; 4to, 1600.

This is the foundation-play of the *Third Part of Henry the Sixth*. Reprinted in Hazlitt's *Shakespeare's Library*.

**The True Tragical History of King Rufus the First :** See *Henry I*.

**The True Tragi-Comedy** formerly acted at Court, and now revived by an eyewitness. Before which are drawn lively pictures or characters of the most considerable persons represented. 4to. Addit. MS. B.M. 25,348.

This seems to be a political play, in which James I. and the chief personages who figured in his reign, the Earl of Salisbury, Earl of Somerset, etc., are introduced.

**A True Widow :** A comedy by Thomas Shadwell. Acted by the Duke's Servants. 4to, 1679. Scene, London.

The prologue was written by Dryden, who prefixed it to Mrs. Behn's play of the *Widow Kanter*, 1690, after his quarrel with Shadwell.

**Truth, Faithfulness, and Mercy :**

"Truth, Faythfulnesse and Mercye, playde by the Children of Westminster for Elderton upon New Yeares Daye at night [at Whitehall]."—*Revels' Accounts*, 1574.

**Truth's Supplication to Candlelight :** See *Whore of Babylon*.

**Tryphon :** A tragedy by Roger, Earl of Orrery : Folio, 1669, 1672 ; 8vo, 1739. Produced at the Duke of York's Theatre in December, 1668.

See a curious notice of it in Pepys's *Diary*, under December 8, 1668. There is a manuscript copy in MS. Bodl. Rawl. Poet. 39.

**Tully :**

It is to be presumed that this is what is meant by the entry in the *Revels' Accounts*, 1576, of the performance of *Toolie* by the Lord Howard [Lord Admiral's] Servants at Hampton Court on St. John's Day at night.

**Tunbridge Wells ; Or, a Day's Courtship :** A comedy acted at the Duke's Theatre. 4to, 1678. With a large frontispiece by Faithorne.

This play has been attributed to Rawlins, although in the title-page it is said to be written by a person of quality. It seems intended as a kind of imitation of Shadwell's *Epsom Wells*.

**Tu Quoque :** See *Green's Tu Quoque*.



**The Turk :** A worthy Tragedy. As it hath been divers times acted by the Children of his Majesty's Revels. Written by John Mason, M.A. 4to, 1610, 1632. Scene, Florence.

In the later 4to it is called, "An excellent Tragedy of Muleasses the Turk, and Borgias Governor of Florence. Full of interchangeable variety, beyond expectation. As it hath been divers times acted (with general applause) by the Children of His Majesty's Revels." It was entered on the books of the Stationers' Company, March 10, 1608.

**The Turkish Mahomet and Hiren [Irene] the Fair Greek :** A play by George Peele. 1594.

It is alluded to in the Jests of George Peele, 1607, where it is termed a "famous play," and is mentioned by Henslowe as *Mahomet* under August, 1594, and as *The Love of a Grecian Lady* in October following; and it is expressly described as having been completed by Peele. Under the title of *The Love of a Grecian Lady* it was brought out at the Rose Theatre in 1594, and possibly is the piece performed at Bristol, when the author was there, according to the *Jests*, in sustained circumstances.

**Twelfth-Night ;** or, What You Will : A comedy by Shakespear. Folio, 1623.

Compare *Malvolio*.

**The Twelfth Night's Revels :** See *Characters*.

**The Twelve Labours of Hercules :**

A player, in Greene's *Groat'sworth of Wit*, 1592, says : "The Twelve Labours of Hercules have 1 terribly thundered on the stage."

**The Twins :** A tragi-comedy by William Rider. Acted at the Private House, Salisbury Court. 4to, 1655. Scene, Italy.

**The Twins' Tragedy,** by Richard Niccols. Licensed to Edward Blunt for publication, February 15, 1611-12. Compare *Two Twins*.

**The Two Angry Women of Abington :** The Pleasant History of the Two Angry Women of Abington. With the humorous mirth of Dick Coomes and Nicholas Proverbs, two Serving-Men. As it was lately played by the right Honourable the Earl of Nottingham, Lord High Admiral his Servants. By Henry Porter. 4to, 1599. Scene, London.

Reprinted in Hazlitt's Dodsley. There were two editions in the same year. Mr. Fleay imagines that the *Two Merry Women of Abington*, a supposed sequel to this drama, was, in fact, only another title given to the same piece. Charles Lamb spoke highly of the play.

**The Two Brothers :** A tragedy by Wentworth Smith, acted in 1602.

**The Two Gentlemen of Verona :** A comedy by Shakespear. Folio, 1623.

**The Two Harpies :** A play by Michael Drayton, assisted by Decker, Munday, Middleton, and Webster. Acted in 1602. Not printed.

**The Two Italian Gentlemen :** See *Fidele and Fortunio*.

**Two Kings in a Cottage :**

"For the Palsgrave's players, a new tragedy, called Two Kings in a Cottage, written by Bonen."—*Sir H. Herbert's Diary*, November 19, 1623.



**Two Lamentable Tragedies :** The one, of the Murther of Master Beech, a Chandler, in Thames Street, and his Boy, done by Thomas Merry: the other of a young Child, murdered in a Wood by two Ruffins, with the consent of his Uncle. By Robert Yarranton. 4to, 1601.

Several ballads and other pieces were licensed for the press, relative to the Beech murder; see Hazlitt's *Handbook*, 1867, p. 390.

**The Two Maids of More Clacke :** The History of the two Maids of More-clack, with the life and simple manner of John in the Hospital. Played by the Children of the King's Majesty's Revels. Written by Robert Armin, servant to the King's most excellent Majesty. 4to, 1609.

**The Two Merry Milkmaids :** A Pleasant Comedy, Called The Two Merry Milk-Maids. Or, The Best Words wear the Garland. As it was Acted before the King with general Approbation by the Company of the Revels. By J. C. 4to, 1620, 1661.

Part of the plot of this play, viz. the promise given by Dorigena to Dorillus, of his embracing her, when he should bring her in January a garland containing all sorts of flowers, and its consequences, is founded on Boccaccio, Day 10, Novel 5.

**The Two Merry Women of Abington :** A play by Henry Porter, acted in 1598.

Compare *Two Angry Women*. There is extant a memorandum, however, by Henslowe relative to this play, of which the following is a copy: "Lent unto Harey Porter, at the Requeste of the Company, in Earneste of his Boooke called Two Mery Wemen of Abenton, the Summe of Forty Shellings; and for the Resayte of that Money, he gave me his faythfull Promysse that I shold have all the Boockes which he writte, either Him Selfe, or with any other, which Some was delivered the 28th of Febreary, 1598."

**The Two Noble Kinsmen :** Presented at the Blackfriars by the King's Majesty's Servants with great applause: Written by the Memorable Worthies of their time; Mr. John Fletcher and Mr. William Shakespear, Gent. 4to, 1634.

Opinions differ as to the share which Shakespear had in this drama. See Mr. Dyce's remarks in his edition of the poet, 1868, and in his Beaumont and Fletcher. The story is taken from Chaucer's *Knight's Tale*. Compare *Palamon and Arcite*.

This drama was revived after the Restoration, it is stated by Langbaine on the authority of Cadman the publisher, by Davenant, under the title of *The Rivals*, and printed in this altered form, 4to, 1668. The scene, Arcadia. It was acted nine days successively to full houses, at the Duke of York's Theatre. Miss Davis acted in it "a shepherdess, being mad for love, especially in singing several wild and mad songs, 'My lodging it is on the cold ground,' etc. She performed that so charmingly, that, not long after, it rais'd her from her bed on the cold ground to a bed royal." See *Roscius Anglicanus*, 1708.

**The Two Noble Ladies, and the Converted Conjurer :** [On the back of the first leaf occurs:] The Two Noble Ladies: A Tragi-comical History oftentimes Acted with Approbation at the Red Bull in St. John's Street by the Company of the Revels. Egerton MS B.M. 1994. Folio.

From the Spanish of Calderon. This is one of the series of seventeenth century dramas in a volume purchased for the national library at the Charlemont sale in 1865. Printed by Mr. A. H. Bullen.



**The Two Sins of King David :** An interlude entered by Thomas Hackett on the books of the Stationers' Company in the year 1561.

In the Public Library, Cambridge, is a MS. poem entitled *David's Sins* (Ff. v. 23).

**Two Twins :** "A booke called Twoo Twynnes" was licensed for the press to George Norton in November, 1613.

Was this identical with the *Twins' Tragedy*, *suprà*?

**Two Wise Men and all the Rest Fools :** Or, A Comical Moral, censuring the follies of this age, as it hath been divers times acted. 4to, 1619.

This piece used sometimes to be attributed to Chapman. Langbaine says : "I am led only by tradition to believe this play to be his," ed. 1691, p. 64. But the ascription is very doubtful.

**Tyrannical Government Anatomiz'd :** See *Baptistes*.

**Tyrannic Love ;** Or, the Royal Martyr : A tragedy by John Dryden, acted at the Theatre Royal. 4to, 1670, 1686.

The plot of this play is founded on history, and the scene laid in Maximin's camp under the walls of Aquileia. Entered on the Stationers' Registers, July 14, 1669.

**The Tyrant :** A tragedy by Philip Massinger, entered on the books of the Stationers' Company, June 29, 1660.

A MS. copy of it was sold amongst Warburton's books in 1759. It has been variously supposed to have been the same play as the *King and the Subject* and the *Second Maiden's Tragedy*. But the latter seems to have been in existence in 1611, far too early for Massinger.

**Ulysses Redux Tragædia Nova :** In Cæde Christi Oxoniæ Publicè Academicis Recitata, octavo Idus Februarii, 1591. By William Gager. 8vo, 1592.

**The Unequal Match :** See *Injur'd Princess*.

**The Unfortunate Couple :** A tragedy, being only the latter part of the Unnatural Brother, printed in the *Novelty, or Every Act a Play*, 1697. Scene, Lyons.

**The Unfortunate Favourite :** See *Unhappy Favourite*.

**The Unfortunate Fortunate :** A tragi-comedy by Benjamin Garfield.

We know nothing of this play, but from some verses addressed to its author, by Robert Baron, in his *Pocula Castalia*, 8vo, 1650.

**The Unfortunate General,** a French history, a play by Hathway, Smith, and Day, written early in the year 1603.

**The Unfortunate Lovers :** A tragedy by Sir William Davenant. Acted at the Black Friars. 4to, 1643. Scene, Verona. Licensed in 1635.

This is probably the piece, of which Pepys tells us that he saw part at the Duke of York's theatre, September 11, 1667, and which he miscalls the *Ungrateful Lovers*. He says that he sat by Beck Marshall, "whose hand is very handsome."



**The Unfortunate Mother :** A Tragedy. Never acted ; but set down according to the intention of the Author, Thomas Nabbes. 4to, 1640. Scene, the Court of Ferrara.

It has three commendatory copies of verses prefixed to it, and a proem in verse by Nabbes, proving it to be written according to the rules of art. Dedicated to the well-known author, Richard Braithwait.

**The Unfortunate Piety :** See *Italian Night Piece*.

**The Unfortunate Shepherd :** A Pastoral by John Tutchin. 8vo, 1685.

Printed with his Poems. It is a wretched piece.

**The Unfortunate Usurper :** 4to, 1663.

The scene of this tragedy lies at Constantinople, and the plot of it is historical, being founded on the story of Andronicos Comnenos.

**The Ungrateful Favorite :** 4to, 1664. The scene, Naples.

This tragedy is said to be written by a person of honour ; but we do not find that it was ever acted. The plot may be traced in Guicciardini and other Italian historians.

**The Ungrateful Lovers :** See *Unfortunate Lovers*.

**The Unhappy Fair Irene :** The Tragedy of The Unhappy Fair Irene. By Gilbert Swinhoe, Esq. 4to, 1658. The scene, Adrianople.

The plot of this play is founded on the Turkish history, in the reign of Mahomet I. ; as it is a youthful production, the author probably resorted to the Turkish history by Knolles, rather than to Bandello or the *Palace of Pleasure*.

The play concludes with the lines :

“This is a Spectacle of like Woe,  
To that of Juliet and her Romeo.”

**The Unhappy Favourite ;** or, the Earl of Essex : A tragedy by John Banks, acted at the Theatre Royal. 4to, 1682. The scene, London.

The prologue and epilogue were written by Dryden.

**The Unhappy Kindness ;** or, a Fruitless Revenge : A tragedy by Thomas Scott, acted at Drury Lane. 4to, 1697. The scene, Naples.

This is an alteration of Fletcher's *Wife for a Month*.

**The United Kingdoms :** A tragi-comedy by Edward Howard. Acted at the Cockpit in Drury Lane, soon after the Restoration, but without success.

This is one of the plays supposed to be satirized in the *Rehearsal*, as beginning with a funeral, and having two kings in it.

**The Unjust Judge :**

This was an alteration of Webster's *Appius and Virginia*. It was produced with success at Lincoln's Inn Fields in 1670.

**The Unnatural Brother :** A tragedy by Edward Filmer. Acted at Little Lincoln's Inn Fields. 4to, 1697.

The plot of this play is from the romance of *Cassandra* ; and the scene lies at a castle about a league distant from Lyons.



**The Unnatural Combat :** A Tragedy. Written by Philip Massinger. As it was presented by the King's Majesty's Servants at the Globe. 4to, 1639. The scene, Marseilles.

**The Unnatural Mother :** 4to, 1698.

This play was written by a young lady, and acted at Lincoln's Inn Fields. The scene is laid in Levo, a province in the kingdom of Siam ; and some part of the plot is borrowed from Settle's *Distress'd Innocence*, particularly Bebbemeah being put on a couch with a black slave, and there found asleep, which is the very same with the incident of Cleomira and Otrantes in that play.

**The Unnatural Tragedy :** By Margaret, Duchess of Newcastle. Folio, 1662.

There is nothing very particular in this play, save some censures which her Grace has taken occasion to cast on Camden's *Britannia* in her second act. The prologue and epilogue were written by the Duke her husband.

**The Usurper :** A tragedy by Edward Howard, acted at the Theatre Royal. 4to, 1668. The scene, Sicily.

It was acted at the King's House in January, 1663-4 ; and the plot is founded on the story of Damocles the Syracusan, under whose character, it is supposed, the author intended to point at that of Oliver Cromwell. Hugo de Petra, another of the characters, is meant for Hugh Peters.

**Uter Pendragon :** Compare *Misfortunes of Arthur*.

**The Vaivode :** A play by Henry Chettle, acted in 1598.

This drama, no longer known, was possibly founded on the current incidents in the war between Transylvania and Austria.

**Valentine and Orson :** An interlude, possibly different from the following ; licensed for the press to Thomas Gosson and Ralph Hancock, May 23, 1595, and to William White, March 31, 1600.

**Valentine and Orson :** The famous history of Valentine and Orson, played by Her Majesty's players in 1598, written by Anthony Munday and Richard Hathway.

Not now known.

**Valentinian :** A tragedy by Beaumont and Fletcher. Folio, 1647.

**Valentinian :** A tragedy, acted at the Theatre Royal. 4to, 1685 ; 8vo, 1696.

This alteration of the foregoing play was made by the Earl of Rochester, of whom there is an account in the preface by a friend (? Sir Charles Wolseley). In Add. MS. B.M. 28,692 is a copy entitled *Lucina's Rape*.

**Valentius :** A play in five acts and in blank verse, without title, among the MSS. of Worcester College, Oxford (Coxe's Cat., No. 57).

The principal *dramatis personæ* are : Valentius, Roman emperor, Florus his son, Honorius, Fulvia the empress, Horsilius, tyrant of Rome, and Aurelia his daughter.

**Valetudinarium :** A Latin comedy by William Johnson, a student of Queen's College, Cambridge, acted before the University in 1638. Scene, the Hospital of St. Bartholomew, London.

Not printed. MSS. copies are not uncommon. See *Notes and Queries*, 3rd Series, ix. 321.



**The Valiant Cid :** See *Cid*.

**The Valiant Scholar :**

A drama which is thus mentioned in Sir Henry Herbert's manuscript *Diary* under the date of June 3, 1622 : "A new play called the Valiant Scholler, allowed to be acted by the Lady Elizabeth's Servants."

**The Valiant Scot :** By J. W. Gent. 4to, 1637.

The plot of this piece is founded on the history of Wallace. The dedication to the Marquis of Hamilton is signed William Bowyer, who almost seems to claim the authorship.

**The Valiant Welshman ;** Or the True Chronicle History of the Life and valiant Deeds of Caradoc the Great, King of Cambria, now called Wales : As it hath been sundry times Acted by the Prince of Wales's servants. Written by R. A. Gent. 4to, 1615, 1663.

This play is generally ascribed, but on uncertain grounds, to Robert Armin. a frontispiece to the second edition.

**Valteger :** See *Vortigern*.

**The Variety :** A comedy by William, Duke of Newcastle. 12mo, 1649.

This play was acted with very great applause at the Black Friars, and is printed with the *Country Captain*.

**Velya :** A play acted at the Rose Theatre in 1595.

**The Venetian Comedy :** Recorded by Henslowe as having been acted, August 25, 1594.

He also mentions another play, called *Venesyon*, first acted in September, 1594.

**Venice Preserved, Or, A Plot Discovered :** A Tragedy. As it is Acted at the Duke's Theatre. By Thomas Otway. 4to, 1682. Scene, Venice.

The Prologue was published separately on a broadside entitled, "The Epilogue written by Mr. Otway to his Play call'd Venice Preserv'd, or a Plot Discover'd, spoken upon His Royal Highness the Duke of York's coming to the Theatre, Friday, April 21, 1682 ;" and it and the Epilogue on another broadside entitled, "Prologue to a new Play called Venice Preserv'd, or the Plot Discover'd, at the Duke's Theatre, spoken by Mr. Smith. Epilogue to the same, spoken by Mr. Betterton, 1682."

This play is founded on the conspiracy of Spain against Venice in 1618, of which there was a well-known prose narrative by Saint Real. Compare *Blurt Master Constable*.

**Venus and Adonis :** A burlesque masque. By Samuel Holland.

Included in his volume entitled *Don Zara del Fogo*, etc., 1656, 1657, 1660.

**Venus and Adonis ;** Or, the Maid's Philosophy : By Robert Cox. A droll.

This is printed in the second part of the *Wits*, 1672.

**Venus and Anchises :** A pastoral, written about the year 1660.

There is a MS. copy of it in the library of Sion College.

**Versipellis :** A Latin comedy by the Rev. Thomas Pestell, Vicar of Packington in Leicestershire, 1631. The scene, Antwerp.

It appears to have been acted (probably at Cambridge) by the following gentlemen, whose names are added to the *dramatis personæ* : Ds. Bryant, Flout ;



Ds. Woodhall; Ds. Bea . . . , Richards, Freear; Ds. Rogers; Mr. Harflett, Jocelin, Overton; Mr. Kemp; Mr. Rogers; Ds. Cantrell, Ransbottom; Ds. Johnson, Hemson, Bradler, Wills; Ds. Carlisle, Penson; Pestell; Ds. Allen, senior; Crofts.

**Vertumnus** sive Annus Recurrens Oxonii, 19 Augusti, Anno 1605.

Coram Jacobo Rege, Henrico Principe, Proceribus. A Joanniensibus in Scena recitatus ab uno scriptus, Phrasi Comica prope Tragicis senariis. 4to, 1607.

This was written by Dr. Matthew Gwinne, and was acted with great applause in Christchurch Hall, Oxford, in 1605; but, although *learnedly penned* in Latin, and by a Doctor of Divinity, it could not keep the King awake, he being wearied in consequence of having executed the office of Moderator, during the whole day, at the disputations in St. Mary's Church.

**A Very Good Wife:** A comedy by George Powell. Acted at the Theatre Royal. 4to, 1693. The scene, the Park.

This play is almost entirely borrowed from the *City Wit* and the *Court Beggar* of Richard Brome, but without any acknowledgment. From the dedication it appears to have been successful. The prologue is written by Congreve.

**A Very Woman;** or, the Prince of Tarent. A tragi-comedy by Phil. Massinger. 8vo, 1655. The scene, Sicily.

This play was licensed on June 6, 1634. It was acted at the Blackfriars.

Altered by Massinger from a play by Fletcher, called *The Woman's Plot*; or, *A Right Woman*, acted at Court in 1621. It was entered at Stationers' Hall, September 9, 1653, as *A Very Woman*; or, *The Woman's Plot*.

**The Vestal:** A tragedy by Henry Glapthorne.

This is in Warburton's list.

**The Vestal Virgin;** or, the Roman Ladies: A tragedy by Sir Robert Howard. Folio, 1665, 1692; 12mo, 1722. The scene, Rome.

The author has written two fifth acts to it, the one of which ends tragically, and the other successfully, probably in imitation of Suckling's *Aglaure*.

**Victorious Love:** A tragedy by William Walker, acted at Drury Lane. 4to, 1698. The scene, the Banza or palace of Tombult.

This play is a kind of imitation of Southern's *Oroonoko*. The author wrote it in three weeks at nineteen years of age, and acted a part in it himself.

**Vienna Besieged:** A droll acted at Bartholomew Fair, on the celebrated Siege by the Turks in 1683.

It is alluded to in the *Theatre of Compliments*, 1688.

**The Villain:** A tragedy by Thomas Porter. 4to, 1663, 1670, 1694. The scene, Tours.

Downes tells us that this play was acted at the Duke of York's Theatre for ten nights successively to crowded audiences. The epilogue by Sir W. Davenant is printed in that writer's poems.

**The Virgin Martyr:** A Tragedy. As it hath been divers times publicly Acted with great Applause, By the servants of His Majesty's Revels. By Philip Massinger. 4to, 1622, 1631, 1651, 1654, 1661. The scene, Cæsarea.

The plot is from Eusebius, lib. viii. cap. 17, Roswedius, Valesius, etc.

This is supposed to be an adaptation by Massinger of the lost drama by Decker, called *Diocletian*, which was produced in 1594.



**The Virgin Widow :** A comedy by Francis Quarles. 4to, 1649, 1656.

This piece, which is the only dramatic attempt of our author, is rather an interlude than a regular play, and was not brought on the stage at any of the theatres.

The following preface of "the Stationer to the Reader" is curious, and worth preserving: "This enterlude, to sweeten the brackish distempers of a deluded age, is here (corteous reader) to thy judicious view freely offered; having been sometimes at Chelsie privately acted (by a company of young gentlemen) with good approvement. The author, whose divine works have sufficiently proclaim'd his abilities, may give thee assurance of finding in it, wit, worth, and well-season'd mirth. Invention to quicken conceipt; disposition to beautifie art. It is confest that this dramattick poem was Mr. Quarles his very first assay in that kind; yet shalt thou collect by this piece, that he knew as well to be delightfully facetious, as divinely serious."

### Virtue :

An interlude enumerated by Skelton among his own works in the *Garland of Laurel*, but not at present known. He refers to it as "Of Vertu also the soverayne enterlude."—*Works*, ed. Dyce, i. 408.

**Virtue and Beauty Reconciled :** A masque in honour of the marriage of the King and Queen. By Ben Jonson. [1625.]

**Virtue and Delight :** An allegory by John Bellenden. Prefixed to his translation of Hector Boece.

**Virtue Betray'd ; Or, Anna Bullen :** A tragedy by John Banks. Acted at the Duke's Theatre. 4to, 1682. Scene, London.

The prologue and epilogue are preserved on a broadside, of which a copy is in the Chetham Library.

**The Virtuoso :** A comedy by Thomas Shadwell. Acted at the Duke's Theatre. 4to, 1676, 1691. Scene, London.

**The Virtuous Octavia :** A tragi-comedy by Samuel Brandon. 12mo, 1598. Scene, Rome.

The plot of this play is taken from Suetonius's *Life of Augustus*, and Plutarch's *Life of Marc Antony*. It is written in alternate verse, with a chorus at the end of each act; and at the end of the whole are printed two epistles between Octavia and her husband M. Antony, written in imitation of Ovid's manner, but in long Alexandrine verse.

**The Virtuous Octavia :** A tragedy by Philip Massinger.

It is enumerated in the list at the end of the *Old Law*, 1656.

**The Virtuous Wife ; Or, Good Luck at Last :** A comedy by Thomas Durfey, acted at the Duke's Theatre. 4to, 1680. The scene, Chelsea.

The author of this comedy has borrowed several hints from Marston's *Fawn*, and the character of Beaufort from that of Palamede in Dryden's *Marriage à la Mode*.

**The Vision of Delight :** A masque by Ben Jonson. Presented at Court, January 6 and 19, 1617. Folio, 1640.

**The Vision of Lethe**, presented by the Lord Hay at the Wardrobe to the French Ambassador, the Baron de Tour, February 22, 1617.

In the previous year Hay had been fêted at Paris.



**The Vision of the 12 Goddesses :** Presented in a masque of the 8 of January, at Hampton Court. By the Queen's most excellent Majesty and her Ladies. By Samuel Daniel. 12mo, 1604 ; and in the 4to of 1623.

This piece was surreptitiously printed in 4to, 1604, under the title of *The True Description of a Royal Masque presented at Hampton Court upon Sunday Night, being the 8th of January, 1604, and personated by the Queen's Most Excellent Majesty, attended by Eleven Ladies of Honour.* The tunes used in this piece are preserved in MS. Addit. B.M. 10,444.

**Vittoria Corombona :** See *White Devil*.

**Volpone :** Ben Jonson, his Volpone or the Fox. 4to, 1607.

At least three presentation-copies are known.

**The Volunteers ; Or, the Stock Jobbers :** A comedy by Thomas Shadwell. Acted by their Majesties' servants. 4to, 1693.

This comedy was not acted till after the author's death, and is dedicated by his widow to Queen Mary. The hint of Sir Timothy Castil seems to have been borrowed from Fletcher's *Little French Lawyer*. The prologue was written by Dufey.

**Vortigern :**

This is, no doubt, the play recorded by Henslowe under December 4, 1596, under the corrupt name of *Valteger*.

**A Vow and a Good One :** A play acted on Twelfth Night, 1623.

**The Vow Breaker.** Or, The Fair Maid of Clifton in Nottinghamshire : As it hath been divers times Acted by several companies with great applause. By William Sampson. 4to, 1636.

**The Walks of Islington and Hogsdon,** With the Humours of Wood Street Compter. A Comedy. As it was publicly Acted 19 days together with extraordinary Applause. Never Printed before. Written by Thomas Jordan. 4to, 1657.

At the end of it is a license for it being acted, signed *Henry Herbert*, and dated August 2, 1641. The piece was reissued under the title of *Tricks of Youth ; or, The Walks of Islington and Hogsdon*, and purports here to be "reprinted by authority for the use of the Author."

**The Wandering Ladies :** See *Mulberry Garden*.

**The Wandering Lover :** A tragi-comedy by Thomas Meriton. 4to, 1658.

This drama was acted privately by the author's friends.

**The Wandering Lovers :** See *Love's Pilgrimage*.

**The Ward :** A tragi-comedy, written by Thomas Neale, dated September 16, 1637. MS. Bodl. Rawl. Poet. 79.

**Warlamchester :** See *Wars of Lancaster*.

**A Warning for Fair Women :** Containing, the most tragical and lamentable murther of Master George Sanders, of London, Merchant, nigh Shooter's hill. Consented unto by his own wife, acted by M[aster] Browne, Mistress Drewry, and Trusty Roger, agents



therein : with their several ends. As it hath been lately divers times acted by the right honourable the Lord Chamberlain his servants. 4to, 1599.

This tragedy is full of dumb show, and is not divided into acts. The plot of it is founded on the murder of George Sanders, a London merchant, which happened in the year 1573; the circumstances are detailed in Holinshed's Chronicle, vol. ii., p. 1258, and in a separate narrative, printed in 1573 and 1577. Winstanley and Wood ascribe this piece to Lyly. It has been said that Shakespear had a hand in it.

**War hath Made all Friends :** See *Edmund Ironside*.

**The War of Grammar :** A tragi-comedy, 1666. In Manuscript.

**War without Blows, and Love without Strife :** A play by Thomas Heywood, written in 1598.

Mr. Fleay takes this to be the first draft of the *Thracian Wonder*.

**The Wars of Cyrus, King of Persia,** against Antiochus, King of Assyria, with the Tragical end of Panthæa : Played by the Children of her Majesty's Chapel. 4to, 1594. Not divided into acts.

**The Wars of Lancaster :**

A play acted at the Rose Theatre in 1594. In Henslowe's *Diary*, ed. Collier, it is entered as *Warlamchester*. It was doubtless the *Contention*, q.v.

**The Wars of Pompey and Cæsar :** See *Cæsar and Pompey*.

**The Wary Widow ; Or, Sir Noisy Parrot :** A comedy by Henry Higden. Acted at Drury Lane. 4to, 1693.

This play has a prologue written by Sir Charles Sedley.

**The Way of the World :** A Comedy. As it is Acted at the Theatre in Lincoln's Inn Fields By His Majesty's Servants. Written by W. Congreve. 4to, 1700.

**The Way to Content all Women :** A play by Richard Gunnell.

"For the Fortune, the Way to Content all Women, or How a Man may Please his Wife, written by Mr. Gunnell."—*Sir H. Herbert's Diary*, April 17, 1624.

**The Weakest Goeth to the Wall :** As it hath been sundry times played by the Earl of Oxford, Lord Great Chamberlain of England, his Servants. 4to, 1600, 1618. The scene, Burgundy.

Reprinted in Hazlitt's edition of Webster's Works, 1857, iv. 213; but there is small probability of it having been the work of that dramatist.

**Wealth and Health :** An Interlude of Wealth and Health, full of Sport and merry Pastime. The players' names: Wealth, Health, Liberty, Ill-will, Shrewd-wit, Hance, Remedy. Four may easily perform this interlude. 8vo, n.d. Entered on the books of the Stationers' Company, 1557-8.

I cannot refer to any copy of the piece at present, and merely give it as I find it in the Dictionary of 1860.

**The Weather :** The play of the Weather. A new and a very merry interlude of all manner Weathers : made by John Heywood. 1533. Small folio, 1533, and (by Anthony Kytson) 4to, n.d.



**The Wedding :** As it was lately Acted by her Majesty's Servants at the Phoenix in Drury Lane. Written by James Shirley. 4to, 1629, 1633, 1660. The scene, London.

This is a good play, and was twice revived with success. Dedicated to William Gower.

**The Wedding-Night :** See *Marriage Night*.

**The Weeding of the Covent Garden ;** Or, the Middlesex Justice of Peace. A comedy by Richard Brome. 8vo, 1658.

The running-title of this play is, *The Covent Garden weeded*. It is called on the title-page, "a facetious comedy, a posthume of Richard Brome, an ingenious servant, and imitator of his master, that famously renowned poet, Ben Johnson."

**The Weeping of the Three Maries :** A mystery of the fifteenth century, preserved in MS. in the Bodleian Library.

Printed in *Reliquiæ Antiquæ*, ii. 125. Part of it was intended for performance on Good Friday, and Part on Easter day.

**The Welsh Ambassador :** A play, existing only in a manuscript, in private hands, of the time of James I.

The list of *dramatis personæ* includes, Athelstan, king of England, Edmond and Eldred his brothers, the Duke of Cornwall, the Earl of Kent, the Earl of Chester, the Baron of Winchester, a Clown, and Voltimar, a captain.

This play, which may be a recension of one of the pieces mentioned by Henslowe in 1595 and 1598 (see below), about 1623, contains, according to Halliwell-Phillipps, the following passage : " In the year 1600, Newgate shall so swarm with theeves that millers shall bee faine to grind near Bun Hill, and yett a number of taylors shall live bravely in the Strand ; but now, in the reign of this King here, in the yeares 1621, 22, and 23, such a woden fashion will come upp that he whoe walkes with a battoone, shall bee held no gallant." Which reads as if the alterations had been made without much circumspection. We have here perhaps the drama named in Herbert's *Diary*, under May 10, 1622 : "A new play called the Welsh Traveller was allowed to be acted by the players of the Revels," and it is, no doubt, the same as the piece misquoted under the title of the *Witch Traveller*.

**The Welshman :** According to Henslowe, a play with this title was acted on November 29, 1595.

**The Welshman's Prize :** A play mentioned by Henslowe, as belonging to the stock of the Rose Theatre in 1598.

**Westward Hoe :** As it hath been divers times acted by the Children of Paul's. Written by Tho. Decker and John Webster. 4to, 1607.

Reprinted in Webster's Works, ed. Dyce, 1830.

**What You Will :** By John Marston. 4to, 1607 ; and in the collected editions of 1633, 1856, and 1887.

Entered on the Stationers' Registers, August 6, 1607.

**When You see Me, You know Me,** Or, the famous Chronicle History of King Henry VIII. with the birth and virtuous Life of Edward Prince of Wales : As it was played by the High and Mighty Prince of Wales his Servants. By Samuel Rowley. 4to, 1605, 1613, 1621, 1632.

The plot is to be found in Lord Herbert's *Life of Henry VIII.*, and other English historians. The scene lies in England from 1537 to 1546. Licensed for the press, November 12, 1604-5.



**The Whimsies of Hidalgo:** A new Comedy call'd the Whimsies of Señor Hidalgo, or the Masculine Bride. MS. Harl. 5152.

The author, who appears to have been an uneducated writer, asserts in the epilogue that he "pump'd noe books" in the preparation of the present comedy.

**The Whisperer;** or, What you please.

A play of this name is recorded by Tatham, who has printed a prologue of his own to it (as spoken at the Red Bull), in his *Ostella*, 1650.

**The White Æthiopian:** A drama of the seventeenth century on the story of Theagenes and Chariclea; Harl. MS. 7313. With many corrections, probably by the author.

Compare *Theagenes and Chariclea*. William Lisle printed in 1631 a metrical version of Heliodorus, called the *Fair Æthiopian*.

**The White Devil;** Or, the Tragedy of Paulo Giordano Ursini, Duke of Brachiano, with the Life and Death of Vittoria Corombona, the famous Venetian Courtezan: Acted by the Queen's Majesty's Servants. Written by John Webster. 4to, 1612, 1631, 1665, 1672. The scene, Italy. In the editions of Webster.

In the 4to of 1672 it purports to have been acted at the Theatre Royal. It was revived by Tate under the title of *Injured Love; or, The Cruel Husband*. In Sheppard's *Epigrams*, 1651, is one "on Mr. Webster's most excellent tragedy called the White Devil." The phrase "white devil" seems to have grown into use from this source as an expression for a shrew. See Halliwell's *Books of Characters*, 1857, p. 20.

**Whittington:** The History of Richard Whittington, of his low birth, his great fortune, as it was played by the Prince's Servants. Entered in the Stationers' Books, February 8, 1604-5.

**The Whole Contention between the Two Famous Houses, Lancaster and York:** With the Tragical ends of the good Duke Humfrey, Richard Duke of York, and King Henry the sixth. Divided into two Parts: And newly corrected and enlarged. Written by William Shakespear, Gent. 4to [1619].

This volume includes the *First Part of the Contention*, the *True Tragedy of Richard Duke of York*, and *Pericles*, the separate title of which is dated 1619. Compare *Contention and Wars of Lancaster*.

**The Whore in Grain:**

"For the Palsgrave's Company, a tragedy called the Whore in Grain."—Sir H. Herbert's *Diary*, January 26, 1624-5.

**The Whore New Vamp'd:** A comedy acted at the Red Bull, September, 1639.

This was never printed. It appears to have been considered as a libel, not only on some of the aldermen of the city of London and other persons of rank, who were traduced and personated in it, but also because it scandalized and defamed the whole profession of proctors belonging to the civil law, and reflected on the then present government. On this ground the Attorney General was commanded by the Privy Council to proceed against the poet, actors, and licenser, in order to their exemplary punishment. The result of this order does not appear.

One of the objections to the play was, that where there was mentioned a new duty upon wines, one that personates a justice of the peace says to Cane: "Sirrah, I'll have you before the alderman;" whereto Cane replied in these words: "The alderman! The alderman is a base, drunken, sottish knave; I care not for the alderman; I say the alderman is a base, drunken, sottish knave."



Another said: "How now, sirrah, what alderman do you speak of?" Then Cane said: "I mean alderman the blacksmith in Holborn." Said the other: "Was he not a vintner?" Cane answered: "I know no other." In another part of the same play, one speaking of projects and patents that he had gotten amongst the rest, said that he had a patent for twelve pence a piece upon every proctor and proctor's man that was not a knave. Said another: "Was there ever known any proctor, but he was an arrant knave?"

**The Whore of Babylon:** A comedy said to be written by King Edward VI., but not printed.

This is ascribed to him on the authority of Holland, who calls it a most elegant comedy. It is also mentioned by Bishop Bale.

**The Whore of Babylon:** As it was acted by the Prince's Servants. By Thomas Decker. 4to, 1607.

Mr. Fleay points out (p. 155) that this was performed at the Rose Theatre in 1599 under its original title of *Truth's Supplication to Candlelight*. The general tenor of it is, to illustrate the virtues of Queen Elizabeth, who is represented under the character of Titania, a title which seems to have been fixed on her by the poets of that time: Spenser having first set the example; and Shakespear and Decker following it, the one in his *Midsommer Night's Dream*, the other in the piece before us. Rome is styled *Babylon*, Campion the Jesuit *Campeius*, Dr. Parry *Paridel*, etc.

**The Widow:** A Comedy. As it was Acted at the private House in Blackfriars, with great Applause, by his late Majesty's Servants. Written by Ben: Johnson, John Fletcher, Tho. Middleton. 4to, 1652.

Alexander Gough, in his Preface, says: "Considering how the curious pay some part of their esteem to excellent persons in the carefull preservation but of their defaced statues, instead of decayed medals of the Romans' greatness, I believed it of more value to present you this lively piece, drawn by the art of Johnson, Fletcher, and Middleton, which is thought to have a neer resemblance to the portrature we have in Terence of those worthy minds, where the great Scipio and Lælius strove to twist the poets' ivy with the victors' bayes." "The Puritan Maid, Modest Wife, and Wanton Widow," entered at Stationers' Hall, September 9, 1653, was, no doubt, the present drama.

**The Widow Ranter; Or, the History of Bacon in Virginia:** A tragic-comedy by Mrs. Behn. Acted by their Majesties servants. 4to, 1690.

This piece was not published till after the author's decease in 1689. The tragical part of it, particularly the catastrophe of Bacon, is borrowed from the well-known story of Cassius, who, on the supposition of his friend Brutus being defeated, caused himself to be put to death by the hand of his freedman Dandorus. The scene is laid in Bacon's camp in Virginia. The comic part is entirely original. The prologue is written by Dryden; but, like Bayes's, might "serve for any other play as well as this;" and had, indeed, seen service as the prologue to the *True Widow*, 1678.

The comedy met with ill success on representation; but this circumstance is attributed by the editor to omissions made by the actors. "Had our author," he says, "been alive, she would have committed it to the flames rather than have suffer'd it to have been acted with such omissions as were made, and on which the foundation of the play depended."

**The Widow's Charm:** A play by Anthony Munday, 1602.

**The Widow's Mite:**

A play quoted by Dyce in his Shakespear, 2nd edition, i. 48.



**The Widow's Prize :** A comedy by William Sampson. Entered at Stationers' Hall, September 9, 1653, and mentioned in Warburton's list.

Herbert says in his *Diary*, January 25, 1625 : " For the Prince's Company, a new play called the Widow's Prize, which, containing much abusive matter, was allowed of by me, on condition that my reformations were observed."

**The Widow's Tears :** A Comedy. As it was often presented in the Black and White Friars. 4to, 1612. In Chapman's Dramatic Works.

The plot of Lysander and Cynthia is taken from the story of the *Ephesian Matron*, related in Petronius Arbiter.

Copies slightly vary, and the dedication is often deficient. But there is only one edition.

**A Wife for a Month :** A tragi-comedy by Beaumont and Fletcher. Folio, 1647. The scene, Naples.

Licensed May 27, 1624, as written by Fletcher. The plot, as far as relates to the story of Alphonso, his character, and the treatment he meets from his brother Frederic, is borrowed from the History of Sancho VIII., King of Leon, which may be seen in Mariana and Lewis de Mayerne-Turquet.

**The Wild Gallant :** A comedy acted at the Theatre Royal. 4to, 1669. The scene, London.

This was Dryden's first attempt in dramatic writing. The plot, as the author confesses, is borrowed. It was first acted in February, 1663.

**The Wild-Goose Chase :** A Comedy. As it hath been acted with singular applause at the Black-Friars : being the Noble, Last, and Only Remains of those Incomparable Dramatists, Francis Beaumont and John Fletcher. Retrieved for the publick delight of all the Ingenious ; and private benefit of John Lowin and Joseph Taylor, Servants to his late Majesty. By a Person of Honour. Folio, 1652 ; and in the collected edition of 1879. The scene, Paris.

Acted in 1632.

**William Longbeard :** A play by Drayton, written in 1599.

Thomas Lodge wrote an historical novel on this subject, 4to, 1593.

**William Longsword :** A play by Drayton, written in 1598, and licensed by Tylney in that year.

It is not otherwise known.

**William the Conqueror :** A play, acted by the Earl of Sussex's men (according to Henslowe's Register), January 4, 1593-4.

A play on this subject is also mentioned in Heywood's *Apology for Actors*, 1612.

**Will of a Woman :** See *Gentleman Usher*.

**Wiltshire Tom :** A droll by Robert Cox, included in the *Wits, or Sport upon Sport*, 1672.

**Wily Beguiled :** A Pleasant Comedy, called Wily Beguiled. The Chief Actors be these : A Poor Scholar, a rich Fool, and a Knave at a Shift. 4to, 1606, 1623, 1635, 1638, and in Hazlitt's Dodsley. Not divided into acts.



**Wine, Beer, and Ale, Together by the Ears :** A Dialogue. Written first in Dutch by Gallobelgicus, and faithfully translated out of the original Copy by Mercurius Britannicus, for the benefit of his Nation. 4to, 1629.

Reprinted, 4to, 1630, 1658, under the title of *Wine, Beer, Ale, and Tobacco, Contending for Superiority*. The edition of 1630 is republished in Halliwell's *Literature of the Sixteenth and Seventeenth Centuries Illustrated*, 1851. There was an early MS. copy in a folio volume of poetical miscellanies sold among the Windham books by Sothebys in March, 1872.

**Win Her and Take Her ;** or, Old Fools will be Meddling. A comedy, acted at the Theatre Royal. 4to, 1691.

This play is dedicated to Lord Danby by Underhill the player. The epilogue was written by Durfey.

**The Winter's Tale :** A comedy by Shakespear. Folio, 1623.

**The Wisdom of Dr. Dodipoll :** As it hath been sundry times Acted by the Children of Paul's. 4to, 1600.

That part of the plot, in which Earl Cassimeere's generosity induces him to marry the deformed Cornelia, and share his estate with her father Flores, when under affliction by being arrested by the Duke's commands, is borrowed from the story of Zenothemis and Menecrates, told by Lucian. The name of the play was perhaps taken from Gascoigne's English version of the *Suppositi* of Ariosto. See Lysons' *Environs*, 1st edition, i. 88, where Edward Alleyn in a letter (as it is supposed) to his sister, dated May 2, 1593, addresses her as *Bess Dodipolle*.

**The Wise Man of Chester :** A play acted, according to Henslowe, December 2, 1594. Not now known.

In another entry it is called the Wise Man of Westchester. Compare *John A Kent*.

**The Wise Woman of Hogsdon :** A Comedy. As it hath been sundry times Acted with great Applause. By Thomas Heywood. 4to, 1638. Scene, Hoxton.

**Wit and Science :** See *Marriage of Wit and Science*.

**Wit and Will :** See *Marriage of Wit and Science*.

**Wit at Several Weapons :** A comedy by Beaumont and Fletcher. Folio, 1647.

From this play, which, according to Mr. Fleay, is the *Devil of Dowgate* altered, Davenant borrowed the characters of the Elder Pallatine and Sir Morglay Thwack in the *Wits*.

**The Witch ;** a tragi-comedy, long since acted by His Majesty's Servants at the Black Friars. By Tho. Middleton. Dedicated "to the truly-worthie and generously-affected Thomas Holmes, Esquire." First printed from the MS. by Reed, 8vo, 1778; in the *Works*.

**The Witch of Edmonton :** A known true Story. Composed into Tragi-Comedy by divers well-esteemed Poets; William Rowley, Thomas Dekker, John Ford, etc. Acted by the Prince's Servants often at the Cockpit in Drury Lane, once at Court, with singular Applause. Never Printed till now. 4to, 1638.

The foundation-story was the case of Elizabeth Sawyer, of which there is a printed account by Henry Goodcole, 4to, 1621. See Fleay, p. 229.



**The Witch of Islington :** A play acted in 1597.

**Wit in a Constable :** A comedy written 1639. The Author, Henry Glapthorne. And now Printed as it was lately Acted at the Cock-pit in Drury Lane by their Majesties' Servants with good allowance. 4to, 1640. The scene, London.

Pepys saw it at the Opera, May 23, 1662, on its revival, and pronounces it the silliest play he had ever seen.

**Wit in Madness :** A play, entered on the books of the Stationers' Company, March 19, 1639-40; together with the *Sparagus Garden* and the *Antipodes*, by Richard Brome; and probably by the same author.

**The Wit of a Woman :** A Pleasant Comedy. Wherein is merrily shown : The Wit of a Woman. 4to, 1604.

**Witless :** A Dialogue concerning witty and witless. By John Heywood. Harl. MS. 367.

This seems to be the autograph. It is slightly imperfect at the commencement. Edited for the Percy Society by F. W. Fairholt, 1846.

This may be presumed to be the play of *Witless* entered at Stationers' Hall in 1560-1, and perhaps printed. But no early copy is at present known.

**The Wits :** A Comedy. Presented at the Private House in Black Friars by his Majesty's Servants. The Author, William Davenant, Servant to her Majesty. 4to, 1636; 8vo, 1665; in the folio of 1673, and Davenant's Dramatic Works.

This was esteemed a good play, and met with success. The scene is laid in London; but some part of the plot was borrowed from Beaumont and Fletcher's *Wit at several Weapons*. It is highly commended in a copy of verses, written by Thomas Carew. It was licensed for the press, January 19, 1635-6, in these terms: "This Play, called The Witts, as it was Acted without offence, may be Printed, not otherwise."

**Wit's Cabal :** A comedy in two parts, by the Duchess of Newcastle. Folio, 1662.

**Wits Led by the Nose :** See *Love's Victory*.

**A Witty Combat ; or, the Female Victor :** A tragi-comedy by Thomas Porter. 4to, 1663.

This play was acted by persons of quality, in the Whitsun week, with great applause. The plot of it is founded on the story of Mary Carleton, the German princess, whose life formed the subject of a Novel and of an extensive series of fugitive tracts enumerated by Hazlitt. The play performed under the title of the *German Princess* at Dorset Garden about 1669 was probably the same piece.

**The Witty Fair One :** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to, 1633.

There is considerable merit in this play, yet it did not succeed so well as some other of Shirley's dramas. Dedicated to Sir Edward Bushel. It was licensed for performance by Sir Henry Herbert on October 3, 1628.

**Wit Without Money :** A comedy by Beaumont and Fletcher, acted at Drury Lane. 4to, 1639, 1661. Scene, London.

In MS. Addit. B.M. 4455, is a prologue to this play spoken at the Duke's Old Theatre, February 26, 1671.



**The Wives' Excuse ;** Or, Cuckolds make Themselves : A comedy by Thomas Southern, acted at Drury Lane. 4to, 1692. The scene, London.

**The Wizard :** A comedy in five acts, written before the year 1640, preserved in MS. Addit. B.M. 10,306.

This MS. formerly belonged to Cartwright the player.

**The Wizard :** A play by Simon Baylie, preserved in MS. in the library of Durham Cathedral. The scene, London.

In the list of characters are Sir Oliver Younglove, an old doating knight, Antonio his eldest son, Mr. Shallow, a foolish punning gentleman, Hog, a pander and hanger-on upon Mr. Shallow, etc.

The play is written in a neat hand, apparently in the latter part of the seventeenth century, and there are occasional corrections and alterations, which give the idea that this was the author's own copy.

**The Woman Captain :** A comedy by Thomas Shadwell. Acted at the Duke's Theatre, 4to, 1680. The scene, London.

**Woman Hard to Please :** A play acted, says Henslowe, January 27, 1596-7. Not now known.

**The Woman-Hater :** As it hath been lately Acted by the Children of Paul's. By John Fletcher. 4to, 1607, 1648, 1649. The scene, Milan.

The 4to of 1649 has a new prologue and epilogue. The title to that of 1607 was printed twice, and certain misprints are set right in some copies.

In the composition of this piece Fletcher had no assistance. It is a very good comedy, and met with success. After the Restoration it was revived by Sir William Davenant.

**A Woman Kill'd with Kindness :** Written by Thomas Heywood. 4to, 1607, 1617 ; and in the editions of Heywood.

It was originally produced on the stage in 1602, as appears from entries in Henslowe's *Diary*. The earliest printed notice of it is found in the *Blacke Book*, by T. M., 1604, where it is coupled with the *Merry Devil of Edmonton*. The words of the author are : " And being set out of the Shoppe (with her man afore her, to quench the jealousie of her Husband), shee, by thy instructions, shall turne the honest simple fellow off at the next turning, and give him leave to see the merry Divell of Edmonton, or a Woman kild with kindnesse, when his Mistress is going her selfe to the same murther."

No copy of the second edition has fallen under my notice ; in the title to the third, 1617, the drama purports to have been oftentimes acted by the Queen's Majesty's Servants.

**The Woman in the Moon :** As it was presented before her Highness. By John Lyly. 4to, 1597.

In the concluding lines of the Prologue we are expressly told that this was the first work of the author ; this may account for its inferiority to his other productions, which has led Collier to doubt it being his work, although his name is on the title-page. See Lyly's Works, ed. Fairholt, pref.

**The Woman on the Rock :** By Thomas Wylby, vicar of Yoxford. About 1540.

Perhaps an allegorical version of the story of Andromeda.



**Woman Rules :**

We have no other knowledge of this, than that it is advertised among a list of plays printed for Richard Bentley and M. Magnes, Russell Street, Covent Garden, 1687.

**A Woman is a Weather-Cock :** A New Comedy, As it was Acted before the King in White-hall. And divers times Privately at the White Friars, by the Children of Her Majesty's Revels. 4to, 1612.

This play is dedicated "to any woman that hath been no weather-cook," quaintly insinuating that it is dedicated to nobody, and is highly commended, in a complimentary copy of verses to the author, by George Chapman. Reprinted in Hazlitt's Dodsley.

**The Woman's Law :** A play, entered at Stationers' Hall, November 29, 1653.

**The Woman's Masterpiece :** A play so called was entered at Stationers' Hall, November 29, 1653, but it is not known in print.

**The Woman's Mistaken :** A comedy by Thomas Drue and Robert Davenport, entered at Stationers' Hall, September 9, 1653, but apparently not printed.

**The Woman's Plot :** Compare *A Very Woman*.

**The Woman's Prize ; or, the Tamer Tamed :** A comedy by John Fletcher. Folio, 1647.

This piece is a kind of sequel to Shakespear's *Taming of the Shrew*, in which Catherine being supposed dead, and Petruchio again married to a young woman of a mild and gentle disposition, she, in combination with two or three more of her female companions, forms a plot to break the violent and tyrannical temper of her husband, and bring him to the same degree of submission to her will, as he had before done with his former wife in her compliance to his ; and this design is at length, through a variety of incidents, brought perfectly to bear. It is quoted in Sir Henry Herbert's *Diary*, 1633, as the *Tamer Tamed ; or, the Taming of the Tamer*, and was acted on June 24, 1660, under the title of the *Tamer Tamed*. The prologue and epilogue are in Jordan's *Nursery of Novelties*.

**The Woman's too Hard for Him :** A comedy acted at Court in 1621, but, we believe, not printed.

**Woman's Wit ; or, the Lady in Fashion :** A comedy by Colley Cibber. Acted at the Theatre Royal. 4to, 1697. Scene, St. James's.

**A Woman's Tragedy :** A play by Henry Chettle, 1598.

**The Woman Turn'd Bully :** 4to, 1675. Acted at the Duke of York's Theatre.

This is a very amusing comedy.

**A Woman will have Her Will :** A play by William Haughton. 4to, 1616, 1626, 1636. Acted in 1598, and entered on the Stationers' Register, August 3, 1601.

It was not printed till 1616, and then called : *Englishmen for my Money ; or, A Woman will have her Will* ; but in ed. 1631, the second title only is retained. In Hazlitt's Dodsley.



**Women Beware Women :** A tragedy by Thomas Middleton. 8vo, 1657.

The plot of this play is founded on a romance called *Hippolito and Isabella*, of which an English version by Henry Reynolds appeared in 1628; and the scene is laid in Florence.

**Women Pleased :** A play by Beaumont and Fletcher. Folio, 1647.

**The Women's Conquest :** A tragi-comedy by Edward Howard. Acted six times at the Duke of York's Theatre. 4to, 1671. The scene, Scythia.

**The Wonder of a Kingdom :** A tragi-comedy by Thomas Decker. 4to, 1636. Reprinted in Decker's Dramatic Works.

Mr. Fleay identifies this as the play which was licensed by Sir Henry Herbert, September 18, 1623, under the title of *Come, See a Wonder*, and as the work of John Day. Herbert states that it was acted at the Red Bull without his hand to it by a company of strangers, not belonging to any of the four Companies. Fleay also considers it to be the same as the *Mack* or *Mare*, performed in 1594.

**The Wonder of a Woman :** A play produced in October, 1595.

**The Wonder of Women, Or the Tragedy of Sophonisba,** as it hath been sundry times acted at the Black Friars. Written by John Marston. 4to, 1606.

The plot of this play is taken from Livy, Polybius, and other historians, and the scene laid in Libya. Reprinted in Marston's Works, 1633, 1856, and 1887.

**The Wooer :** An interlude by George Puttenham, mentioned in his *Art of English Poetry*, 1589.

**The Wooing of Death :** A play by Henry Chettle, written in 1600.

**Words made Visible ;** or, Grammar and Rhetoric accommodated to the Lives and Manners of Men : Represented in a Country School for the Entertainment and Edification of the Spectators. By Samuel Shaw. In two parts. 8vo, 1679, 1680.

In the second edition it is called *Minerva's Triumph ;* or, Grammar and Rhetoric, in all the Parts of them personated by Youth in Dramatic Scenes.

**Work for Cutlers.** Or, A Merry Dialogue between Sword, Rapier, and Dagger : Acted in a Show in the famous University of Cambridge. 4to, 1615.

**The World :** A play, which belonged to the Cock-pit Theatre in 1639.

**The World and the Child :** A proper new Interlude of the World and the child, otherwise called *Mundus & Infans*, and it sheweth of the estate of Childhood and Manhood. 4to, Wynkyn de Worde, 1522. In Hazlitt's Dodsley.

"Mundus, a play," is entered in John Dorne, bookseller of Oxford's *Account-Book* for 1520.

**The World in the Moon :** An opera by Elkanah Settle. Acted at Dorset Garden. 4to, 1697.

**The World Runs on Wheels :** A play by George Chapman, 1599.

A document was sold at Sothebys' rooms some years ago, showing that in January, 1598-9, Chapman received £3 in part-payment of this play. But compare *All Fools*.



**The World Toss'd at Tennis:** A Courtly Masque: The Device Called The World tost at Tennis. As it hath been divers times Presented, to the contentment of many Noble and Worthy Spectators, By the Prince his Servants. Invented and set down by Thomas Middleton & William Rowley, Gent. 4to, 1620.

Reprinted in Middleton's Works. It is entered at Stationers' Hall, July 4, 1620; there were two issues, of which the second has a large cut on the title, representing the Devil, Deceit, and the World, with the Figures and Persons in the piece on the back.

**The World's Idol, Plutus:** A Comedy written in Greek by Aristophanes, translated by H. H. B. 4to, 1659.

This is mentioned in the List at the end of the *Old Law*, 1656, as if it were then already in print. There is this curious note on the title-page: "Some dare affirm that Comedies may teach more in one hour than some in ten can preach."

**The World's Tragedy:** A play first acted on September 17, 1595.

**Worse Afeard than Hurt:** See *Hannibal and Hermes*.

**Worse and Worse:** A comedy by George Digby, Earl of Bristol. Acted at the Duke's Theatre between 1662 and 1665.

This play is mentioned by Downes, who says it was made out of the Spanish. It seems not to have been printed. "I left the lottery, and went to a play—only a piece of it, which was at the Duke's house, Worse and Worse, just the same manner of play, and writ, I believe, by the same man as the Adventures of Five Hours; very pleasant it wa-, and I begin to admire Harris more than ever."—Pepys' *Diary*, July 20, 1664.

**The Wounds of Civil War:** Lively set forth in the true Tragedies of Marius and Sylla. As it hath been publicly played in London by the Right Honourable the Lord High Admiral his Servants. By Thomas Lodge. 4to, 1594.

The plot of this piece is taken from Plutarch, Sallust, etc. Reprinted in Hazlitt's *Dodsley*.

**The Wrangling Lovers;** Or, the Invisible Mistress: A comedy by Edward Ravenscroft. Acted at the Duke's Theatre. 4to, 1677. The scene, Toledo.

**Xamolxis, Perindo, etc.:** A titleless play of the seventeenth century. Scene, the Isle of Scyros. Folio. Addit. MS. B.M. 29,496.

The first page commences with: "After a Representation of that horrid storm described in the Prologue following and first scene of the Play, Enter (hurried in betwixt two Winds) Night, etc." Act 1, scene 1, opens with an interlocution between Nicatis, Maclitus, and Byarchus.

**Xerxes:** A tragedy by Colley Cibber. 4to, 1699.

This Tragedy made its first appearance at Lincoln's Inn Fields House, but with no success; making a stand of only one night, as may be gathered from an inventory of theatrical goods to be sold, humorously related in the *Tatler*, in which among other things, are, "the Imperial Robes of Xerxes, never worn but once."

The scene lies in Persia, and the plot is borrowed from the Persian history.

**The York House Masque:** Seventeenth century. Addit. MS. B.M. 10,444.



### The York Mysteries :

A collection of old English mysteries exhibited by the incorporated trades of the city of York, on the festival of Corpus Christi, in the fifteenth and sixteenth centuries.

The first series contains twelve plays relating to subjects in the Old Testament ; and the second consists of thirty-six pageants founded on incidents derived from the New Testament and the apocryphal Gospels. A MS. copy of them, transcribed in the year 1553, is in the possession of Lord Ashburnham. See a short notice of this volume in the Catalogue of Thoresby's Manuscripts in the *Ducatus Leodiensis*, ed. 1816, p. 73, with a brief extract from the play of the *Crucifixion of Christ*.

There is an apparent allusion to these plays, as *ludi theatrales*, in an exhortatory Sermon delivered by the Chancellor of the Diocese of York before candidates for holy orders from the press of Wynkyn de Worde about 1525. See Hazlitt's *Collections and Notes*, 1887, p. 274.

Compare *Incredulity of St. Thomas*. The Ashburnham MS. was edited in 1885, as mentioned hereafter.

### The Yorkshire Gentleman : A Tragedy. Heber's MSS.

**The Yorkshire Gentlewoman and Her Son :** A tragedy by George Chapman. Entered on the books of the Stationers' Company, June 29, 1660. It is in Warburton's list.

**A Yorkshire Tragedy :** Not so New, as Lamentable and True. Acted by his Majesty's Players at the Globe. Written by W. Shakespeare. 4to, 1608, 1619.

This play is sometimes erroneously ascribed to Shakespear, whose name was surreptitiously placed on the title-pages of the early editions. On the leaf following the title in the 4to of 1619 occurs: All's One ; or, One of the foure Plaies in One, called A Yorkshire Tragedy plaid by the King's Majesties Players. The play is founded on the murder of Mistress Caverly at York, in August, 1605, by her husband, of which an account was printed the same year. This is what is meant by the statement on the title that the incident was not quite fresh.

**The Young Admiral :** As it was Presented by his Majesty's Servants at the Private House in Drury Lane. By James Shirley. 4to, 1637. Scene, Naples.

This is not one of the best of Shirley's pieces ; but it met with success both on the stage and when acted before the Court. Dedicated to Lord Berkeley of Berkeley Castle. It was licensed in 1633.

**The Younger Brother :** A comedy entered at Stationers' Hall, November 29, 1653.

**The Younger Brother ; Or, the Amorous Jilt :** A comedy by Mrs. Behn. Acted at the Theatre Royal. 4to, 1696. In a copy of Langbaine, possessed by Thomas Reed in 1698, the play is cited under its second title.

Prefixed is a life of the author. This play, though written ten years before her death, was not published till after that event, when it was brought out by Gildon. The plot is founded on some facts within her own knowledge, in the story of a brother of Colonel Henry Martin and a particular lady, and which may be also found related, after the manner of the *Atalantis*, in a novel, called, *Hattige ; or, the Amours of the King of Tameran*. Compare *Colonel Henry Marten's Familiar Letters to his Lady of Delight*, by Edmund Gayton, 1663, 1685.



**The Young King ;** Or, the Mistake : A tragi-comedy by Mrs. Behn, acted at the Duke's Theatre. 4to, 1683, 1698. The scene, Dacia.

The plot is taken from the romance of *Cleopatra*.

**Your Five Gallants :** As it hath been often in Action at the Black Friars. By Thomas Middleton. 4to [1609].

This drama is almost unquestionably the same as that entered at Stationers' Hall, March 22, 1608-9, as "The Fyve Witty Gallants. As it hath been acted by the Children of the Chapel." Reprinted in the editions of Middleton. There were two 4to editions, both undated ; one is printed more closely than the other, making two sheets less, A-I, instead of A-L in fours.

**Youth :** The Interlude of Youth. A Moral Play. 4to, by John Waley, and 4to, by W. Copland in Lothbury, both undated, but between 1555 and 1565.

There is a fragment of another early edition at Lambeth Palace. In Hazlitt's Dodsley.

**Youth's Glory and Death's Banquet :** A tragedy, in two parts, by the Duchess of Newcastle. Folio, 1662.

All the songs and verses in the second, and two scenes, together with the speeches in favour of Mademoiselle Sans-pareille, in the first of these two pieces, were written by the Duke.

**Zelotypus :** An anonymous MS. Latin comedy, preserved at Emmanuel College, Cambridge.

The names of the students who played the different parts are given with the *dramatis persone*.

**Zeno :** See *Fratrum Concordia Sæva*.

**Zenobia :** A play acted at the Rose Theatre, March 9, 1591-2.

**Zoroastes :** The Tragedy of Zoroastes, written by the right honourable the late Earl of Orrery, in 1676. The scene, Bactria. MS. Sloane B.M. 1828.



THE

## COLLECTED WORKS OF DRAMATIC AUTHORS.

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- Beaumont and Fletcher :** Comedies and Tragedies by Francis Beaumont and John Fletcher, folio, 1647, 1679 ; 7 vols., 8vo, 1711 ; edited by Theobald, Seward, and Sympson, 10 vols., 8vo, 1750 ; edited by G. Colman, 10 vols., 8vo, 1778 ; edited by Weber, 14 vols., 8vo, 1812 ; edited by Darley, 2 vols., royal 8vo, 1840 ; edited by Dyce, 11 vols., 8vo, 1843-6.
- Behn :** The Plays of Mrs. Behn, 2 vols., 8vo, 1702 ; 2 vols., 8vo, 1716 ; 4 vols., 12mo, 1724 ; and in Pearson's Reprints.
- Brome :** Ten New Plays by Richard Brome, 2 vols., 8vo, 1653-9 ; Dramatic Works, now first collected, 2 vols., crown 8vo, 1873.
- Brooke :** Certain Learned and Elegant Works by Fulke Greville, Lord Brooke, small folio, 1633.
- Buckingham :** The Works of George Villiers, Duke of Buckingham, 8vo, 1704, 1707, 1714 ; 12mo, 1754 ; 2 vols., 12mo, 1775.
- Carew :** Poems, etc., by Thomas Carew, small 8vo, 1640, 1642, 1651, 1671, 1772—edited by Maitland, *Edinb.*, 1824 ; edited by Hazlitt, 4to, 1870.
- Cartwright :** Comedies, Tragi-Comedies, with other Poems by Mr. William Cartwright, 8vo, 1651.
- Centlivre :** The Works of Mrs. Susanna Centlivre, 3 vols., small 8vo, 1761.
- Chapman :** The Plays of George Chapman, now first collected, 3 vols., 8vo, 1873.
- Cibber :** The Dramatic Works of Colley Cibber, 2 vols., 4to, 1721—4 vols., 12mo, 1760—5 vols., 12mo, 1777.
- Cockburn :** The Works of Catherine Cockburn, 2 vols., 8vo, 1751.



**Cokain :** A Chain of Golden Poems, with the Obstinate Lady and Trappolin Supposed A Prince, by Sir Aston Cokain, small 8vo, 1658, 1662, 1669; and in the *Dramatists of the Restoration*.

\* \* This, with other volumes of the Series, was edited by Maidment and Logan. There are large paper copies in royal 8vo.

**Congreve :** Plays and Poems by William Congreve, 3 vols., 8vo, 1710; 3 vols., 8vo, 1717; 3 vols., 12mo, 1725, 1730, 1751, 1753; 3 vols., royal 8vo, Baskerville, Birmingham, 1751; 2 vols., 12mo, 1761, 1774, 1788; also with Wycherley, Vanbrugh, and Farquhar, ed. by Leigh Hunt, royal 8vo, 1849.

**Cowley :** The Works of Abraham Cowley, folio, 1656; ninth edit., 1700; 3 vols., 8vo, 1707, 1710, 1718; 3 vols., 12mo, 1721.

**Crowne :** The Dramatic Works of John Crowne, now first collected, 4 vols., small 8vo, 1873-4.

**Daniel :** The Works of Samuel Daniel, folio, 1601, 1602; 4to, 1623; 2 vols., 12mo, 1718.

**Davenant :** The Works of Sir William Davenant, folio, 1673; and in the *Dramatists of the Restoration*.

**Davenport :** The Works of Robert Davenport, edited by A. H. Bullen, 4to, 1890.

**Day :** The Works of John Day, now first collected, with an Introduction and Notes by A. H. Bullen, 4to, 1881.

**Dekker :** The Plays of Thomas Dekker, now first collected, 4 vols., small 8vo, 1873.

**Denham :** Poems and Translations, with the Sophy, by Sir John Denham, 8vo, 1668; 12mo, 1719; seventh edit. (1785).

**Dennis :** Select Works of John Dennis, 2 vols., 8vo, 1718, 1721.

**Drayton :** The Works of Michael Drayton, folio, 1748; 4 vols., 8vo, 1752.

**Dryden :** The Dramatic Works of John Dryden, 2 vols., folio, 1701; 6 vols., 12mo, 1718, 1735, 1762. Whole Works edited by Sir W. Scott, 19 vols., 8vo, 1808, 1821.

**Etheredge :** The Works of Sir George Etheredge, 8vo, 1704; 12mo, 1715, 1723, 1735.

**Farquhar :** The Works of George Farquhar, 8vo, 1714; the tenth edition, 2 vols., 12mo, 1772; also with Wycherley, Congreve, and Vanbrugh, edited by Leigh Hunt, royal 8vo, 1849.

**Ford :** The Dramatic Works of John Ford, edited by Weber, 2 vols., 8vo, 1811; edited by Gifford, 2 vols., 8vo, 1827; edited by H. Coleridge (with Massinger's Works), royal 8vo, 1848; edited by Dyce, 3 vols., 8vo, 1869; 2 vols., 12mo (Family Library), 1831.



- Gascoigne** : The Complete Poems and Plays of George Gascoigne, edited by W. C. Hazlitt, 2 vols., 4to, 1869-70.
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- Greene** : The Dramatic and Poetical Works of Robert Greene, edited by Dyce, 2 vols., post 8vo, 1831; royal 8vo, 1861.
- Heywood** (John) : The Works of John Heywood, 4to, 1562, 1566, 1576, 1587, 1598.
- Heywood** : The Dramatic Works of Thomas Heywood, edited by J. P. Collier, 8vo, vols. 1 and 2, issued by the Shakespear Society, 1850; Complete Dramatic Works, 6 vols., 8vo, in Pearson's Reprints.
- Howard** : Four New Plays by Sir Robert Howard, folio, 1665; Five New Plays, folio, 1692; Dramatic Works, 12mo, 1722.
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- Marlowe** : The Works of Christopher Marlowe, edited by Robinson, 3 vols., post 8vo, 1826; edited by Dyce, 3 vols., post 8vo, 1850; royal 8vo, 1860.
- Marston** : Six Comedies and Tragedies, 12mo, 1633—Dramatic Works, edited by Halliwell, 3 vols., fcap. 8vo, 1856; edited by A. H. Bullen, 3 vols., small 8vo, 1887.\*

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\* December 25, 1865.—Mr. Parker, the American agent, told me that he had instructions to collect materials here for a new edition of Marston's works in five volumes. He was to buy the old editions, the paper, and even the type, the last of which he could not do. There were 225 copies to be printed on small paper, and 49 on large.

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**Massinger** : The Plays of Philip Massinger, edited by Coxeter, 4 vols., 8vo, 1759, 1761; edited by Mason, 4 vols., 8vo, 1779; edited by Gifford, 4 vols., 8vo, 1805, 1813; royal 8vo, 1840; with Ford's Works, edited by Hartley Coleridge, royal 8vo, 1848; 3 vols., 12mo (Family Library), 1830.

**Middleton** : The Works of Thomas Middleton, edited by Dyce, 5 vols., post 8vo, 1840.

There is a later edition in 8 vols., by A. H. Bullen.

**Mountfort** : Plays by William Mountfort, 2 vols., 12mo, 1720.

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**Newcastle** : Plays by the Duchess of Newcastle, 2 vols., folio, 1662-8.

**Orrery** : The Dramatic Works of Roger Boyle, Earl of Orrery, 2 vols., 8vo, 1739.

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**Peele** : The Works of George Peele, edited by Dyce, 2 vols., post 8vo, 1828; vol. 3, 1839; 3 vols., 1829-39; royal 8vo, 1861.

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**Rowe** : The Works of Nicholas Rowe, 2 vols., 12mo, 1747, 1756, 1766, 1792.

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**Shakespear** : Mr. William Shakespear's Comedies, Histories, and Tragedies, folio, 1623; Second Impression, 1632; Third Impression, with seven Plays added, 1664; Fourth Impression, 1685.

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**A Collection of Ten English Miracle Plays or Mysteries :** With a Historical View of the Plays by W. Marriott. 8vo, *Basel*, 1838.

**Ludus Coventriæ :** A Collection of Mysteries formerly represented at Coventry on the Feast of Corpus Christi. Edited by J. O. Halliwell. 8vo, *Shakespear Society*, 1841.

**Chester Plays :** A Collection of Mysteries formerly represented by the Trades of Chester at Whitsuntide. Edited by Thomas Wright. 2 vols., 8vo, *Shakespear Society*, 1843-7. Two of the series had previously been printed for the *Roxburgh Club*, 4to, 1818.

**York Mystery Plays** of the fourteenth, fifteenth and sixteenth centuries. Edited from the Ashburnham MS. by Lucy Toulmin Smith. 8vo, *Oxford*, 1885. See *York Mysteries*, *suprà*.

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\* Mr. F. S. Ell's told me (December 10, 1864) that a gentleman at Leipsic then had a fragment of a large sheet, on which was printed in types formed from a block and of a very large size, an English Miracle Play. In its perfect state it seems to have been intended to attach to a church door or any other suitable place.



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